

AN
HISTORICAL, DESCRIPTIVE,
AND
BIOGRAPHICAL
HANDBOOK
TO THE
EXHIBITION

OF THE
UNITED KINGDOM'S
ART TREASURES,
AT MANCHESTER, 1857,

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(Reporter "Manchester Examiner and Times," Editor of the "Literary and Scientific Lecturer," 4 vols. 10s.)

CONTAINING

AN ACCOUNT OF ITS ORIGIN AND DEVELOPMENT,

A DESCRIPTION OF THE BUILDING,

Guide to a Systematic View of its Contents,

AND CONCISE

BIOGRAPHICAL NOTICES

Of several Hundreds of the Ancient and Modern Masters, in Painting and Sculpture, whose Works (giving a selection of each) are exhibited.

LONDON:
HOULSTON AND WRIGHT, 65, PATERNOSTER ROW.

MANCHESTER:
ABEL HEYWOOD, OLDHAM-STREET; AND JOHN HEYWOOD, DEANSGATE,

THE

EXHIBITION OF ART TREASURES,

AT MANCHESTER.

IN the course of his professional enquiries as a reporter, in relation to the Art Treasures Exhibition, it has occurred to the writer of the following pages that a brief but general and comprehensive account of it might be of service to the public. One of the most essential pre-requisites to an intelligent view of the Exhibition seemed to be a concise Biography of the numerous Painters and Sculptors whose productions will attract to behold them so many myriads of people, the pleasure of whom may be greatly enhanced by a little previous knowledge of the authors of such charming works. To accumulate the facts necessary to the accomplishment of this object obviously involved considerable labour, and in the execution of it (under circumstances of limited leisure), probably some imperfections—possibly some inaccuracies—may be found, but pains have been taken to avoid them. The authorities which have been consulted are Dr. Waagen's Art Treasures of Great Britain, Bryan's, Pilkington's, Vasarie's, and Gould's Dictionaries of Painters and Sculptors, Rich's Biography, several Encyclopædias, and other more recent sources of information.

Upon such a subject, the memories of even the best informed may need to be refreshed; while a large proportion of the intending visitors may find it inconvenient to cull, for themselves, the facts here concentrated. To such the author hopes this Handbook to the Exhibition will prove acceptable.

When the project was announced of aggregating, for general gaze, in one vast edifice—to be specially fabricated—the most valued art treasures of the United Kingdom, contained in the mansions of the wealthy, doubts were expressed whether the promoters would meet with a satisfactory response from the possessors of such choice works as they required. Those who foresaw difficulties in the way were unquestionably right, but those who seriously believed they would never be surmounted were in error on more points than one. They had mistaken the character of the men who commenced the undertaking; and had not made sufficient allowance for the generosity and public spirit of those to whom the appeal was intended to be made. The doubters, a little behind the times themselves, could not anticipate the advent of the age of “everything for everybody”—free libraries, free parks, free museums, and free picture galleries—or they might have predicated that, in accordance with this growing spirit of liberality in providing the means for universal improvement, perhaps the rarest objects of art, and of historic interest, might be entrusted to the care of those who would suitably arrange for their inspection, in an appropriate structure. At length the fears of the timid have been dissipated, while the brightest hopes of those who confided in human progress have been realised. They have, at no little mental, and even physical (to say nothing of financial) cost, performed their part of a vast effort to elevate the taste of their fellow-countrymen to an appreciation of the loftiest imaginings which, by the pencil, the chisel, and the graver, genius, in different ages, has produced for the delight of the world. While thus invoking the inspiration that “a thing of beauty is a joy for ever,” the promoters will, to their own honour, leave some “footprints on the sands of time” not soon to be erased. And the valuable boon conferred upon the public by the numerous contributors cannot fail of being highly estimated. Although it impoverisheth not them, it makes us rich indeed.

Of this unique exhibition—whose equal no previous generation has beheld, and which, in all its distinctive characteristics, can only be expected to occur once in the present—we purpose supplying some particulars. After noticing the more salient points connected with the origin and development of the project, we shall describe the Art Treasures Palace, and then add the Biography, which, although not containing the name of every artist—particularly of the water-colour-drawings—will, it is believed, be found sufficiently comprehensive,

embracing, as it does, several hundreds of the ancient and modern masters. Appended to each notice is a selection of the principal works by which the artist is represented in the Exhibition. It would have been an agreeable task to add the comments of various writers upon the pictures enumerated, but that would have seriously extended the book, and interfered with the determination to make it, in point of cost, accessible to all classes.

In the early part of 1856, several of the influential merchants and manufacturers of Manchester, most of whom had visited the Paris Exhibition in the preceding summer, as well as the Dublin Exhibition in 1853, were, in their admiration of the fine arts, forcibly impressed with a remark made by Dr. Waagen, in his valuable work, to the effect that there were, in the aggregate, art treasures within the United Kingdom of even greater interest than those contained in the collections upon the Continent. Mr. J. C. Deane, the commissioner of the Dublin Exhibition, who had acquired a large amount of information respecting the contents of the numerous galleries, printed, for private distribution, some suggestions, to the effect that Manchester would be a suitable locality for an exhibition of art treasures. This led to some conversation upon the subject, in the first instance, we believe, amongst a party of gentlemen assembled at the residence of his worship the Mayor. Finding that their views were accordant, the matter was more generally canvassed; and although some supposed that no active steps would be taken, others became more interested, and it was thought desirable that a preliminary meeting should be held. The Mayor accordingly issued a circular, and presided at a meeting convened in his parlour, within the Town Hall, on the 26th of March, 1856. A general conversation took place, particularly in reference to the probability or otherwise of the art treasures which might be desired being obtainable for the purpose of such an exhibition—what should be the extent of the building for such an object, and its cost—what return might be reasonably anticipated, &c. There was some little difficulty, lest it might interfere with a projected exhibition, already decided upon, in connection with the Manchester Mechanics' Institution. This obstacle was disposed of by a determination to hold the latter first; and it was successfully terminated on the 16th March last. The president, Mr. Oliver Heywood, at a conversazione given in the lecture hall on the following evening, stated that the Exhibition had, during 169

days, been attended by over 250,000 persons, averaging 1,600 daily; that the gross income was £8,000, and the net profits about £4,400. As the feeling of the company assembled in the Mayor's parlour was decidedly in favour of a prosecution of the great enterprise, it was suggested that steps should be forthwith taken to ascertain whether gentlemen would be willing to guarantee an adequate fund. As the patronage and support of Her Majesty and of His Royal Highness Prince Albert would be important, information was to be sought as to how far this might be anticipated. Unanimity of opinion, to this extent, being arrived at, it was resolved, on the motion of Mr. J. C. Harter, seconded by Mr. Henry Houldsworth, "That it is, in the opinion of this meeting, desirable, if practicable, to carry out the proposal this day submitted, for holding at Manchester, in 1857, an Exhibition of Art Treasures of the United Kingdom." In the course of the succeeding month (April) inquiries were made by Mr. Thomas Fairbairn (son of the amiable and celebrated William Fairbairn, C.E., F.R.S.) of several large contractors, supposed to be well informed upon such matters, respecting the possibility of a building, adapted for the proposed undertaking, being erected in a period of six months from the time it might be commenced, and for a sum of about £25,000,—these being in accordance with data gathered from suggestions made at the preliminary meeting. A few of the gentlemen undertook the task of applying to those whom they thought likely to become guarantee subscribers, informing them that they would have, as an assurance for proper management, the election of the executive committee. Although nothing approaching to a general canvass was made, the response was highly satisfactory, 32 gentlemen putting down their names for £1,000 each, and 60 for £500 each, making a total of £62,000. In due course, Mr. Fairbairn also received practical replies to his inquiries, regarding the cost of an adequate edifice. At this stage, the promoters considered their progress sufficiently advanced to justify them in making a communication of their design to His Royal Highness Prince Albert; and with this view, an application was made by his worship the Mayor, through Colonel Phipps, for an interview with the prince, for the purpose of submitting the project, and soliciting royal patronage. Shortly afterwards an intimation was received that his royal highness would grant an interview on Wednesday, the 7th of May. In pursuance of this, James Watts, Esq., mayor, R. N. Philips, Esq., Sir John Potter, Stephen

Heelis, Esq., mayor of Salford, Mr. Thomas Bazley, Mr. Thomas Fairbairn, and Mr. Joseph Heron (town-clerk), attended at Buckingham Palace, and submitted the views of the promoters to his royal highness, stating that a guarantee fund, exceeding £60,000, had been already obtained; and expressing an opinion that it was only necessary to confer the same degree of patronage and support which had been so generously accorded by Her Gracious Majesty the Queen and his Royal Highness to the Exhibition at Dublin, to ensure for the Exhibition at Manchester the most complete success. His Royal Highness, in the course of the interview, observed that it was a matter for regret that previous exhibitions, while securing gratification and instruction to those who visited them, had not resulted in any permanent means of perpetuating the benefit to the inhabitants of the district where they had been held. The deputation assured His Royal Highness that they had themselves felt the force of what was implied in this remark, and a strong hope was entertained—founded upon the belief that the Exhibition would prove financially successful—that there might result a permanent and capacious museum of art and industry, for the advantage of the citizens of Manchester and the district. His Royal Highness expressed his willingness to aid in promoting the Exhibition, and intimated that their wishes should be communicated to Her Majesty.

Three days afterwards, the subjoined letter was received by Mr. R. N. Philips, then High Sheriff of Lancashire, and now M.P. for Bury:—

“Osborne, May 20th, 1856.

“Sir,—I have received the commands of Her Majesty the Queen, to inform you that Her Majesty willingly grants her patronage to the proposed Exhibition of the Art Treasures of Great Britain, in Manchester.”

“I have the honour to be, Sir,

“Your obedient humble servant,

The High Sheriff of Lancashire.

“C. E. PHIPPS.”

After this amount of substantial progress, it was deemed desirable to convene a meeting of the general council—the subscribers to the general fund. A circular was consequently issued, and one was held, May 20th, in the Mayor's Parlour. His Worship presided; and as this was the assembly which decided to prosecute the project to its result, it may be of interest to record the names of those who composed it, namely, R. N. Philips, Esq., James Watts, Esq. (Mayor of

Manchester), Stephen Heelis, Esq. (Mayor of Salford); Alderman Sir E. Armitage, Alderman E. R. Langworthy, Alderman B. Nicholls, Messrs. J. C. Harter, Henry Houldsworth, Thomas Bazley, William Fairbairn, C.E., F.R.S., Thomas Fairbairn, W. A. Fairbairn, William Entwisle, W. R. Callender, Joseph Heron, Robert Ashton, Thomas Ashton, Oliver Heywood, Joseph Bull, James Dugdale, Edward Tootal, Joseph Whitworth, Dr. Ashton, William Bradshaw, James Carlton, W. C. Jones, J. L. Kennedy, James Murray, Edmund Potter, J. E. Taylor, Charles Townend, Edward Westhead, W. R. Wood, Thomas Wrigley, James Hertz, James Reiss, Leopold Reiss, Charles Souchay, and Segismund Stern. Before proceeding further, it is but justice to remark, that there is scarcely any educational, benevolent, or other praiseworthy enterprise, connected with this city, in which intelligent and influential Germans do not take a zealous part; in return, they are met with the utmost cordiality.

Mr. Heron informed the subscribers what had taken place at the preliminary meeting held on the 26th of March; and Mr. T. Fairbairn gave the particulars of the satisfactory interview with Prince Albert; announced the extent which the guarantee fund had attained (£62,000); stated that while in London, the deputation had waited upon the Earl of Ellesmere, and the Earl of Derby, both those noblemen giving assurances of co-operation and support. Suggestions and estimates had been received by himself from several contractors prepared to erect an exhibition building. On the basis of the information afforded, Mr. Thomas Bazley proposed a resolution, which was adopted, affirming that an exhibition of art treasures should be held in Manchester, in the summer of 1857. The inhabitants of Manchester, he remarked, had hitherto been distinguished, chiefly by their attachment to trade pursuits, but the growing intelligence of the age, and the wants of the people, indicated that there should be called into existence agencies calculated to effect a general educational improvement. An exhibition of paintings, sculpture, and other works of art, would have that elevating tendency. The subscribers to the guarantee fund were constituted the general council, the Right Hon. the Earl of Ellesmere, K.G., Lord-lieutenant of the county, being chosen president, and His Worship the Mayor of Manchester, chairman. A number of noblemen, intimately connected with the county, were invited to become patrons; and the following seven gentlemen were elected as the executive committee:—The Mayor,

Thomas Ashton, Esq., William Entwisle, Esq., Thomas Fairbairn, Esq., Joseph Heron, Esq., Edmund Potter, Esq., and Segismund J. Stern, Esq. To these gentlemen full power was delegated to make all engagements, financial or otherwise, for consummating the project, subject only to the approval, by the general council, of the site and the plan of the proposed building, the council also to have the ultimate appropriation of the edifice, and the disposal of any surplus funds which might accrue.

Soon after the completion of these arrangements, the committee advertised in the local newspapers for a suitable site for the building. Great interest was awakened amongst the public upon this important point. Numerous letters were inserted in the daily journals, suggesting every eligible, and some very unsuitable situations. At length, it became pretty evident that the majority of the suggestions proceeded rather from motives of private convenience (all being eager to have the Exhibition in their immediate neighbourhood) than from a conviction of general eligibility. The newspaper correspondence, however, was cut short, rather suddenly, by a facetious writer who had noted the manifest self-interestedness which was discernible beneath the arguments put forth in support of this or that "incomparable site." He wrote in favour of Lower Broughton, urging, amongst its other attractive recommendations, that "it was not flooded oftener than once a year, and then not much above the ankles." But the next argument was the most conclusive—"I live there!" After this wholesome ventilation, the matter was left to those who had to decide it. About twenty tenders were forwarded to the committee, relating the plots on all sides of the city. It was evident that for an exhibition of such a character, it would be highly desirable to avoid smoke, consequently it was essential to a wise and impartial decision, that the aerial currents should be duly considered. We have reason to believe that the question was fairly put to the "wind," and that the answer was "nine months to three in favour of the west." This pointed to Old Trafford; and the fact that flowers flourished so well in that direction was also an important indication not to be overlooked. On the 2nd of June, the executive committee decided upon recommending to the council a level plot, in this locality (at that time occupied by the Manchester Cricket Club), adjoining the spacious gardens of the Botanical Society. The designs for the building were numerous, and varied, but few of them appropriate. One by

Messrs. C. D. Young and Co. (of Edinburgh and London), who were then erecting the Art Museum at Kensington Gore, appeared to be best adapted, on account of its extensive wall space, and general arrangement. It would cover an area of 15,200 square yards, or a little over three acres. Being of opinion that, without much increase of cost, certain desirable improvements might be made; and it being necessary to determine to what extent the façade and the exterior of the building should be decorated or relieved by any architectural designs, the committee employed Mr. E. Salomons, architect, to confer with Mr. Young upon those points, and report the result. This was satisfactorily accomplished, and a provisional contract was made with Mr. Young, to complete the building in six months, for £24,500. We shall describe the plans hereafter, as it happened in this instance, as it does in nearly all extensive works, that other modifications and extensions were adopted.

On the 23rd of June, the general council assembled at the offices in Mosley-street, when the executive committee submitted for approval the site which they had selected, and the design for the building which they considered (with their own suggested modifications) most appropriate. The reasons assigned for their choice, in the report which they presented, appeared to be very conclusive, and they were sanctioned with marked unanimity. The governors of the Bank of England had also agreed to advance money, on the credit of the guarantee fund. The cricket-ground was $17\frac{1}{2}$ acres, and the gentlemen who held the lease of it from Sir Humphrey de Trafford, until 1858, agreed to surrender it for £1,000, £300 additional to be paid for the pavilion erected upon it. This land, with other necessary portions amounting to about 30 acres, Sir Humphrey de Trafford offered at £10 per acre for two years, with the option of purchasing the plot (should the proprietors of the Exhibition building decide upon its permanency), at 2d. per square yard per annum. This offer the committee and council considered to be liberal, as it was known Sir Humphrey was charging a higher price for land in the immediate locality. It was not until a considerable amount of preliminary groundwork had been accomplished, and drainage pipes laid, that the ceremony took place, upon the site, of what was called "raising the first pillar,"—in reality, adjusting the first base-plate for a pillar. This was in the afternoon of the 13th of August, in the presence of the subscribers and a number of ladies. Mr. C. D. Young, one

of the firm of contractors, handed a silver trowel to the Mayor, requesting him to present it to Mr. Thomas Fairbairn, the chairman of the executive committee. This was done, in complimentary terms, and, on receiving the trowel, Mr. Fairbairn laid the base-plate, and then made a few pertinent observations. They were assembled, he said, to commence the erection of a vast temple, devoted to the fine arts. It would not rival the Vatican in its stateliness and solidity, nor the Louvre in its gorgeous interior, but it would, in one respect, be more wonderful than either. The Vatican was the depository of the accumulated treasures of ages; the Louvre displayed the trophies of warfare, and the purchases of an imperial exchequer; but this Exhibition (promoted by a limited number of persons in a provincial community) would give proof to the world of the unselfishness of Englishmen, when they were appealed to for the noble purpose of developing a great design. But its chief benefit would be to the great mass of the people, who would have an opportunity of realizing some of the advantages of foreign travel, and be assisted in the appreciation of the beauties of form, by an examination of the most treasured works of art.

The out-door proceedings were followed by the company partaking of a sumptuous cold collation (provided by the contractors), in the pavilion of the retired cricket club. Mr. C. D. Young presided, and brief speeches were made, having reference to the undertaking which had now begun to assume a practical shape.

From this time forward, a large number of workmen were employed upon the ground. Mr. Young was frequently in attendance, and Mr. Dredge, a skilful engineer, became resident in Manchester on behalf of the firm, directing and superintending the works. Progress was made with the sleeper-walls, for supporting the floor; and the brickwork—executed by Mr. William Moody—for the façade, column-foundations, &c. A little delay was caused by two or three accidents; one attended with fatal consequences; but the casualties, upon the whole, have been rather under than over the average of those incident, unhappily, to the execution of all gigantic works.

If the reader will suppose the gradual arrival upon the ground, from the adjoining railway, of millions of bricks, with hundreds of thousands of planks, supplied by Messrs. Bennett, of this city, and long lines of iron pipes, with stacks of columns, girders, principals, brackets, and tie-rods, from the

works of the contractors, at Leith, we will briefly direct attention to operations of another kind. Immediately after the meeting on the 20th of May, when the final determination to hold the Exhibition was arrived at, commodious offices were rented and fitted up in Mosley-street, by the committee, and an active gentleman, Mr. C. H. Minchin, was chosen as secretary. For the important and responsible post of general commissioner, whose duties, besides those of superintendence of the arrangements, would involve that of communication, personally, and otherwise, with the noblemen and gentlemen whose valuable art treasures it was hoped would be confided for exhibition, was a matter requiring careful discrimination on the part of the committee, as the kind of experience requisite for such an office is scarce, and likely so to remain. The efficient manner in which J. C. Deane, Esq., had officiated in a similar capacity in connection with the Exhibition at Dublin, and the Crystal Palace at Sydenham, pointed to him as the most suitable person, and his services were early secured. To the vigorous but courteous and judicious manner in which he has discharged his arduous duties, the Exhibition, in all its rich variety and extent, owes much of its success.

An early intimation was received that Her Majesty would have "much pleasure" in lending a number of pictures, and a list of them was forwarded, including 38 of the gems in the two collections at Windsor Castle and Buckingham Palace. These embraced the celebrated names of Titian, Rubens, Rembrandt, Wouvermans, Vandyck, Claude Lorraine, Holbein, Dominichino, and others, brief notices of whom will be found in the annexed Biography. On the 5th of August, a deputation from the executive committee waited upon his Excellency the Lord Lieutenant of Ireland (the Earl of Carlisle), at the Vice-Regal Lodge, Dublin; informed his excellency of the progress made, and solicited his support and influence with the societies and individuals in that country, in order that it might be fairly represented in the Exhibition. The noble earl assured the deputation of his willingness to forward, in Ireland, the interests of the Exhibition; offered useful suggestions as to the course which might be advantageously pursued, and promised contributions of pictures from his private collection at Castle Howard. These have proved to be of the most rare and valuable description, embracing, amongst others, "The Three Marys," which will be found in the central compartment of the south range of picture galleries.

In England and Scotland, the exertions of the committee and general commissioner were most encouraging. Dr. Waagen had an interview with the promoters, and both he and Sir Charles Eastlake expressed their cordial approval of the great design. The nobility and gentry throughout the kingdom generously imitated the example of their sovereign and her royal consort, either by naming their principal works, in painting or sculpture, for exhibition, or opened their galleries for free selection to the agents deputed to the performance of that duty. We have no space for an enumeration of the contributors—nor is that at all necessary, coming, as it does, within the province of the official catalogue, compiled by able hands—but we may mention amongst the numerous supporters, the Duke of Hamilton, the Duke of Newcastle, the Duke of Manchester, Earl de Grey, Lord Overstone, Lord Eglington, Lord Palmerston, Lord Clarendon, the Bishop of Manchester, the Bishop of Ripon, the Earl of Orkney, Lord Ashburton, Lord Wharncliffe, Lord Ward, the Earl of Portsmouth, Lord Littleton, Sir Humphrey de Trafford, the Duke of Richmond, the Duke of Marlborough, and a host of gentry, having rare and valuable collections. It is not pretended that the appeal was successful in every individual instance; we believe there was a single exception, but it was one at which Manchester can well afford to smile, being largely on the credit side of the account. Our fellow-citizens, at a cost of about £6,000, last year erected a statue to the memory of the late Duke of Wellington, and it might, without any extraordinary flight of imagination, have been supposed that his successor would embrace this as a favourable opportunity for recognizing the compliment. However the writer (who believes he has examined every list published), has seen nothing announced from Apsley House; if the reader has been more fortunate, he can supply the omission in the margin of this page.

Hitherto, our remarks, in relation to “art treasures,” have been almost exclusively restricted to paintings and sculpture, but the Exhibition embraces an extensive range of objects of every description, to which artistic and historic interest can attach. In the first circular which was issued by the executive committee, they state, “By the term ‘art treasures,’ it is meant to include, not only oil paintings, water-colour drawings, engravings, and photographs, but the thousand other objects, of which sculpture in stone, marble, alabaster, plaster, wood, ivory, terra cotta, and bronze; decorative furniture,

works in gold, and other precious metals; armour, implements of chase; musical instruments, glass, Venetian, German, and English, china, delf, tapestry, antiquities, and costumes, may be given as leading examples."

The response, in relation to this department of the Exhibition, has been of a priceless character. The palaces of royalty, the mansions of the nobility, and the residences of the gentry of the United Kingdom, have yielded such a profusion of precious stores as must excite the admiration, and gratify the taste of the countless thousands who will gaze upon them.

Gradually, the staff of officers at the rooms of the executive committee increased, gentlemen being assigned to the superintendence of such departments as they were known to be best qualified to direct. The following are the principal, aided by suitable assistants:—J. C. Deane, Esq., general commissioner; Lieutenant-Colonel Thos. Hamilton, secretary; Mr. G. Scharf, jun., art secretary; Mr. P. Cunningham, superintendent of the British portrait gallery, &c.; Mr. J. B. Waring, superintendent of the general museum of art; Mr. C. H. Minchin, financial secretary; and Mr. G. Child, accountant. By the death of the late esteemed and lamented nobleman, the Right Honourable the Earl of Ellesmere, on the 18th of February, the office of president of the general council became vacant; and it was not until about a month afterwards that the vacancy was supplied, being accepted, at the request of the committee, by Lord Overstone. The general council, as we have said, consisted of the guarantee subscribers; and we may here add the names of the other gentlemen acting in an official capacity, James Watts, Esq. (mayor), chairman of the council and treasurer. Executive committee: Thomas Fairbairn, Esq., chairman; the chairman of the general council (ex officio); Thos. Ashton, Esq., Wm. Entwisle, Esq., Joseph Heron, Esq., Edmund Potter, Esq., and Sigismund J. Stern, Esq.

Considerations of space now require that our attention should revert to the Exhibition building, at which many hundreds of busy hands never ceased to work, from the time of the foundation-laying ceremony.

The spacious and magnificent edifice being so far completed as to be ready for decoration, invitations were issued for a promenade within it, on the 18th of February. The company numbered about 6,000, a portion of whom reached the building by railway, and the remainder in about 350 carriages. We may here remark, that the approaches are so

arranged as to admit of the arrival and retiring of a continuous stream of vehicles, without danger of contact or confusion. At a point some distance from the front of the palace, the road, which is of ample breath, divides, and carriages, pursuing the one to the left, describe a large curve, set down the visitors at the entrance, continue the course by the other branch, and so return to the point where the road bifurcates. For visitors on foot, the road is to the right, near the Botanical Gardens.

Amongst those present at the promenade were His Grace the Duke of Newcastle, Lord Lincoln, the Lord Bishop of Manchester; the executive committee, the representatives of the municipal, commercial, legal, and other bodies; the most influential citizens, and a considerable number of ladies. The Mayor, accompanied by Mr. Thomas Fairbairn, and Mr. E. Salomons (architect to the committee), attended the Duke of Newcastle over the building, directing attention to particular points of interest. Mr. Thomas Agnew had hung, in one of the picture galleries, about £5,000 worth of pictures, which, besides their own merits, enabled parties to satisfy themselves that the light admitted through the roofs was abundant. The impression which appeared to prevail respecting the spacious edifice, even in its then unfinished condition, was one of general admiration. The band of the 25th regiment was stationed, first in the centre of the transept, and afterwards a little towards the westerly end. The playing was listened to, under the circumstances, with more than usual interest; fortunately, the result was highly in favour of the acoustic qualities of the building, which we now propose to describe.

THE ART TREASURES PALACE.

GENERAL FEATURES.—The edifice, including the exterior additions, at the western end, for water-colour drawings, is 704 feet in length, by 200 feet in breadth, and covers a space of 15,200 square yards. It ranges pretty nearly east and west, there being fields in the latter, and carriage drives in the former direction. On the north side are the Gardens of the Manchester Botanical Society, and on the south, the Altrincham Railway, with a covered platform, 800 feet long, communicating with the interior of the building by a corridor. The grand hall, with its side aisles, is crossed by a transept, of equal altitude, at about 500 feet from the eastern end, but

does not project beyond the line of the general structure. Beyond it is an Oriental Court, a gallery for engravings, and across both, one for water-colour drawings. The picture galleries flank the hall, being separated from the aisles of the latter, by a wall on either side. The first class refreshment room is in form an irregular quadrangle, exterior to the north transept, and behind it is a spacious cooking kitchen. The second class refreshment room adjoins the railway corridor, and near it are retiring rooms. Between the south side of the building and the railway there is a vacant space of ground, rendered attractive as an open promenade, and upon which rare plants were, at one time, intended to be exhibited. The exterior is constructed of corrugated iron sheets. These, at the sides, fit into the grooves of strong wrought standards. The corrugated sheets have an internal lining of $\frac{3}{4}$ -inch pine, covered first with canvass, and then by prepared paper, thus securing a suitable ground for the purposes of decoration.

THE FACADE.—In the design for the front, respect was had to the forms of the roofs. That over the centre of the hall is a lofty semicircle; the aisles are covered by low pitched ridges, while the picture galleries, to the left and right of the hall, have also semi-cylindrical roofs, but of less altitude. The general contour of these is preserved in the front, there being a lofty arch in the centre, with a less imposing one on either side, having an horizontal line of separation, corresponding to the position of the lower roofs over the aisles. These arches are composed of wood, iron, and glass. The face of the arches is disposed in panels, arranged in concentric semicircles, and the central arch (more particularly) is enriched with a large traceried window, of radial character, with metal framework. Beneath this is a deep recess, the top of which is the floor of an interior gallery. In addition to the breadth of 200 feet occupied by the actual front of the building, the façade extends to the left 150 feet, and to the right 100 feet, the former including the corridor from the railway, and the latter a series of offices. Fenestration, and a judicious intermingling of white brick with red, constitute the chief ornamentation. Although not architecturally pretentious, the front has a very neat appearance, much of its pleasing effect being due to the great variety of its outlines. It faces towards the east, in the direction of the principal rout leading from the city, and is a little over two miles from the Royal Exchange.

THE GRAND HALL.—On passing through the recess, at the principal entrance, the visitor has before him an uninterrupted view of the grand hall, throughout its vast extent. It consists of centre and side aisles, and is 632 feet in length, by 104 feet broad. The breadth of the nave is 56 feet, and of each side aisle 24 feet; the two united, 48 feet, making, with the centre, the total of 104 feet. The only appearance of division between the nave and the aisles, is a long line, on either hand, of light coupled metal columns, which support the semi-circular roof. These columns, standing in pairs athwart the longitudinal direction, are octagonal for a few feet from their united base, and then become cylindrical up to the capital, where there is attached to each side a large but light and elegant bracket (enclosing the initials "A. T. E." gilded), which support the girders stretching from column to column. The pillars are 24 feet apart; thus they are the same distance from each other, as they are from the boundaries of the aisles. From the floor (resting on a net-work of sleeper walls) to the top of the pillars, or spring of the arched roof, is 33 feet, and to the crown of the arch 65 feet. The semicircular roof principals are of wrought iron, 15 inches deep, and they are 12 feet apart, consequently they rest alternately upon a column and upon the centre of the girder; purlins, running lengthwise, between each principal, divide the ceiling into rectangular panels. They thus subserve the purposes of decoration internally, as well as the structural one of having attached to them, externally, the wooden casing of the roof, and the corrugated sheets of iron. The light is admitted from above, the roof being glazed for a breadth of 30 feet along the crown of the arch. The glazed portion is elevated a little, and has louvres on either side for promoting ventilation. We may remark that the building is precisely the same length as the Great Eastern steam-ship, which is to be launched this summer. Her breadth would extend a yard on either side beyond the two rows of columns.

THE AISLES.—These have each a breadth of 24 feet, and are $36\frac{1}{2}$ feet high, with ridge roofs, of a rather low pitch. They are glazed along the ridge for a breadth of 10 feet, and here, as in the centre, there is an ample sufficiency of light.

THE TRANSEPT.—This important portion of the edifice has the same breadth (56 feet) and altitude (65 feet) as the great hall; and the interior owes much of its pleasing aspect to the effect which it produces. The break the transept makes in the long range of columns, and the transverse lines in the

ceiling—which, but for it would become monotonous—occurs at about 500 feet from the eastern end. There is here a flood of light, owing to the intersection of the two glazed portions of the roof. At each of the four angles of the transept and nave, there are six columns, standing in groups, and from these spring principals, 21 inches deep, which span the transept and hall diagonally. The transept retains its elevation athwart the entire building, and is consequently 200 feet in length. The two termini display a considerable amount of taste, being formed into light and elegant traceried windows, the upper portion taking the form of the semicircular roof. With the view of securing additional strength; to resist the force of the wind against such a large surface the iron framework is erected in duplicate, about 12 feet within; the latter rests upon a transom above the floor of the upper gallery, but both frames are united, at certain points, for mutual support. The ends are glazed from the top to the ground, with the exception of openings for exit or entrance.

THE PICTURE GALLERIES.—These range on either side the aisles of the grand hall, and are only visible from the hall at certain points, where access to them is gained, through arched openings. There are three of those entrances on either side. The galleries extend from the façade to the transept, where there are also means of egress and ingress. Each gallery is divided transversely into three compartments, but the divisions are merely indicated by open arches, the object being to facilitate the appropriation of particular compartments to certain schools of art; in making classifications of the ancient and modern masters. The length of the central compartment is 144 feet, and that of the two end compartments respectively 120 feet; the breadth 48 feet, and the height of the semicircular roof $51\frac{1}{2}$ feet. The glazed portion along the centre of the roof is 24 feet broad, and through this, the light admitted is both ample and well diffused. Special attention was paid to this most important consideration, and the result is highly satisfactory.

THE ORIENTAL COURT, &c.—We have intimated that the picture galleries are interrupted by the transept, they are however, resumed on the western side of it, with this difference, that they are covered with ridge-roofs, instead of semicircular ones; but, as in the other instances, are lighted from above. They are respectively 72 feet in length; that on the north side of the hall is devoted to objects of oriental art; and the one on the south is a third gallery for paintings.

UPPER GALLERIES.—At a distance of 72 feet on the easterly side of the transept—equal to three intercolumniations—there commences a raised gallery, over each side aisle, and of the same breadth, namely, 24 feet. The gallery continues westward, then round the south side of the transept, to the western end of the building, where it is interrupted by the organ. It also occupies a corresponding position on the north side of the hall. The wall-space is appropriated to engravings, miniatures, and photographs. Access is gained by four ample staircases, which are kept within the space of the side aisles. There is also a gallery (with a staircase on either side) a little within the principal entrance.

As this completes our notice of the details within the strict lines of the edifice, we may state that the visitor, standing at either extremity, and glancing along the immense concave roof, cannot fail to observe, with satisfaction, the absence of that tangled network of tie-rods, so general in ordinary attempts to span large spaces. The principals, although only 15 inches in depth, are of ample strength, it being an excellent feature of this building, that they, with the girders, like the exterior, are of wrought iron, thus avoiding weight and brittleness, and having in their stead lightness, toughness, and strength—qualities which must tend to inspire the most timid with confidence in its stability. The palace itself, independently of the value of its contents—estimated at upwards of £2,000,000 sterling—must prove an object of great attraction.

GALLERY OF WATER-COLOUR DRAWINGS.—The boundary wall at the western end of the building, although apparently forming the limit of the edifice in that direction, is far from being really so, as an important addition, at that point (as well as others) has been made to the original plan, and of course materially increasing the estimated cost, about £37,000 worth of work having been executed by the contractor up to the time of the decorations commencing. Instead of there being here the chief refreshment room, as was first contemplated, it was found that one important department—essential to that completeness in art which this Exhibition was designed to comprehend—had been omitted, namely, a gallery for water-colour drawings. For the display of these, there is constructed a spacious compartment extending entirely across this end of the building, and, consequently 200ft. in length; it is 24ft. broad, and similarly lighted as the picture galleries. There are two entrances, one from the Oriental Court and the

ether from the corresponding gallery. Beyond the water-colour gallery, and parallel with it, there are two rooms for water-colour drawings.

REFRESHMENT AND RETIRING ROOMS, &c.—The first-class refreshment room is reached by passing out at the north transept. It forms three sides of a quadrangle, and has, at its rear, a commodious kitchen. The supply of refreshments is contracted for by Mr. William Donald, of the Milton Club, London. Near to the refreshment room is an open court, and also a restricted communication *from* the palace to the Botanical Gardens, under the control of the council of the Botanical Society. A little more to the eastward is the late pavilion of the Cricket Club, now converted into the executive committee rooms. Outside the south transept, there is vacant ground, and an open prospect over the country. The second class refreshment room is behind the south wing of the front. Access to it is from the corridor leading into the palace from the railway; adjoining it are two retiring rooms.

THE DECORATIONS.—In the decoration of an edifice of such vast extent, the employment of strong colouring, particularly in the elevated portion, would have been injudicious, from its tendency to produce an apparent decrease in the altitude. The walls of the great hall are a rich maroon, the semicircular roof, from the spring of the arch to the glazing, being in panels of aerial gray, with a maroon-coloured marginal line round each. The purlins have also a maroon line, broken at intervals by a rosette. The principals which span the roof are in bronze, the under rim having a rose ornament, in gold. The face of each, for some breadth along the centre, is of a light cream tint, enriched in crimson, with a Vitruvian scroll and the Greek key. The rivet heads are converted into a simple, but neat ornament, by being gilded. The columns are bronze-colour, relieved with gold, and have vertical lines to give them the appearance of being fluted. This character of colouring prevails with regard to the girders, and the gallery balustrades. The floral brackets at the heads of the columns, supporting the longitudinal girders, arrest immediate attention, the monogram, "A. T. E." in the centre of them, being in bright gold. The walls have not only a highly decorative, but a highly useful cornice, the enrichment embracing a series of tablets, in deep blue, bearing the names, in chronological order, of the painters whose portraits of English celebrities are hung beneath. At the western ex-

tremity of the hall, upon a large semicircular background of laurel leaves, is inscribed the motto,—

“To wake the soul by tender strokes of art.”

At the eastern end is similarly displayed the memorable line, which awakens an echo in every bosom,—

“A thing of beauty is a joy for ever.”

The decoration of the great hall was the work of Mr. J. Crace, of London. The ornamentation of the picture galleries is of a subdued character, as the pictures themselves really constitute the decoration. The hues prevailing in the roof correspond to those of the great hall; but the walls have a small diaper pattern, upon a tea-green paper. Messrs. Wilson, Little, and Henshaw, Manchester, were intrusted with this department. The enrichments throughout the structure display a degree of taste in design, as well as skill in execution, which must afford pleasure to the beholders.

GUIDE THROUGH THE EXHIBITION.

GENERAL ARRANGEMENT OF CONTENTS.—The general disposition of the varied contents, so as to meet, as far as possible, the conditions of public convenience, as well as the chronological order of single classes, and the contemporaneous juxtaposition of complex classes, have occupied much careful thought. If the idea of confusion should suggest itself to the mind of anyone, we should recommend its instant repression. Commencing with the floor of the great hall, the visitor will observe that the statuary is arranged on either side of the nave, a little within the two ranges of columns, but leaving ample space for the movement of large bodies of people. Beyond the lines of columns, extending a little into the side aisles, are corresponding ranges of glass cases, containing, in endless profusion, every description of art treasures, in gold, silver, bronze, ivory, china, glass, &c. The arrangement of this General Museum of Art, under which these varied articles are classed, was superintended by Mr. J. B. Waring. The Bernal and the Soulages collections (along the north side of the hall) were disposed by Mr. John Webb. The armoury is disposed in groups, at the western end, much of it being displayed on figures mounted on a large stud of well carved horses. The wall-space of the hall is entirely occupied by portraits, which the visitor should examine in the chronological order of arrange-

ment, and he will find here such a "Pictorial History of England" as he never before had an opportunity of consulting. On entering such a building as this, persons appear to be always swayed, as if by a natural impulse, to take a general survey, before commencing a detailed inspection. Supposing the visitor to have satisfied himself (or herself) to this extent, he should direct his steps to a point near the foot of the gallery staircase, to the east of the south transept—the one passed on the left, in approaching the transept from the entrance. At the top of the side wall, he will observe a series of names, the first of which is Mabuse, and the next Holbein. Here the chronological portrait gallery commences; several portraits of Queen Elizabeth claiming attention. The order is continued towards the entrance; when the visitor must cross to the north side of the hall, where the continuation of the series commences with "Closterman," and ends near the staircase on the same side, with "Raeburn." The hanging of the portraits was under the control of Mr. Peter Cunningham, and he also arranged the miniatures in the southwestern upper gallery. Any attempt at dividing the inspection into periods we regard as useless, since some persons will slightly glance over as much in an hour as would occupy others more than a week.

After making this circuit of the portrait gallery, it would be convenient to recommence, at the original point, with an examination of the contents of the glass cases. By repeating the route in this order, articles of historical interest, contemporaneous with the period of the portraits, will have an illustrative and instructive bearing. This work is marked out in a very few lines of print, but in the performance of it a vast amount of time may be most delightfully spent. After gazing at these (in many instances) minute objects, and paying a visit to the refreshment rooms, it will be a relief to the sight, and quite consistent with judicious progress, to commence again at the same point, and survey the sculpture; we say, coldly, "survey," for we cannot dwell here upon the entrancing character of the works exhibited. On arriving at the point, on the north side, where the other tours of inspection ceased, this one should be continued along the north transept, taking in the armoury at the western portion of the hall, and then passing round the south transept.

The Picture Galleries devoted to the works of the ancient masters, can here be entered, as the first compartment has an entrance from the transept. The pictures were arranged

under the direction of Mr. George Scharf, jun. The general plan followed is, that the Italian masters occupy the wall throughout, on the visitor's right (supposing him to be looking towards the entrance of the building), while contemporaneous masters of the English, German, and other schools, are affixed to the wall on the left. By this arrangement, art in different schools, at the same period, can be compared. The gallery commences with the most perfect specimens obtainable of pagan art, followed by those of the early Christian era, and gradually advances over the Byzantine and Italian paintings from the catacombs, to the more perfect development of the school of Florence. When the period of German art begins, the works are arranged upon the left wall, in juxtaposition to the period represented on the right. The German collection of Prince Albert forms an important feature, being the only existing links in the chain of art (of that period), in this country. Upon the face of the arches dividing the gallery into three compartments, there are inscribed, for the guidance of the visitors, the names of the leading masters whose works adorn the walls. Arrived at the third compartment, and the inspection completed, the visitor may cross the hall, to the series of galleries occupied by the paintings of the modern masters. Here also the names upon the arches indicate the leading artists. The classification of the works of modern masters was by Mr. A. L. Egg, A.R.A. Emerging from the third compartment, near the transept, it will be an agreeable change to ascend the staircase near the entrance, and glance at the magnificent scene which unfolds itself through the entire extent of a palace whose furniture infinitely transcends that which the greatest monarch of the world ever saw, or can see. The next view may be taken by a walk round the upper gallery on the north side, devoted to engravings, followed by that on the south, where a large collection of miniatures demands attention. On descending the staircase, the spacious apartment at the western side of the south transept, appropriated to the Marquis of Hertford's collection of paintings, should be seen. The Oriental Court, occupying a position near the north transept, presents a great variety of interesting objects, and must prove attractive. At the western end of this Court is an entrance to the spacious gallery for water-colour drawings. Beyond this are two other water-colour galleries; in the left one are early specimens; Turner's occupy the right. A walk into the open air, through the south transept, will now prove refreshing; or the visitor may con-

clude the tour we have indicated, by emerging from the north transept, and (after making moderate terms with the toll-taker) enjoy the floral attractions of the Botanical Gardens.

PROTECTION AGAINST FIRE.—It is not easy to conceive how fire could occur in the building. No artificial light is allowed; nor is there any material likely to produce spontaneous combustion; and as to lightning, the highest portion is glass, and therefore a non conductor; while the other portions of the roof, being wholly of iron, and connected at numerous points with the vertical metal columns resting upon iron pipes, along the ground, would harmlessly transfer to the earth any electrical discharge that might come in contact with the roof. Every precaution, however, was taken, under the direction of the experienced Superintendent of the Manchester Fire Brigade, Mr. Thomas Rose, who, besides arranging the effective apparatus, has firemen at the building day and night.

THE INAUGURATION.—On the 13th of March, Mr. Thomas Fairbairn, as chairman of the executive committee, and Mr. Joseph Heron, had an interview with His Royal Highness Prince Albert, at Buckingham Palace, and submitted the programme for the inaugural ceremonial. The inauguration was arranged to take place on the 5th of May, His Royal Highness signifying his intention of being present. The presentation of addresses was limited to two—one from the executive committee, and the other from the Manchester corporation. The musical arrangements were entrusted to Mr Chas. Hallé, who engaged the highest accessible talent, and secured an orchestra of unparalleled extent. The arrangements made were upon a scale calculated to impart a most imposing character to the inaugural ceremony, and to render it in every respect worthy of the memorable occasion.

BIOGRAPHY
OF THE
ANCIENT AND MODERN MASTERS,
WHOSE WORKS ARE EXHIBITED.

APPENDED TO EACH BIOGRAPHICAL NOTICE IS A SELECTION OF THE
ARTIST'S WORKS IN THE EXHIBITION.

ABBOT, LIMUEL, a portrait painter, born about the year 1762. He is more celebrated for the faithful resemblance of his portraits than for the refinement of his taste. The immortal Nelson sat to this artist several times. His portrait of the poet Cowper is much admired for its excellence and fidelity. He died in 1803.—Portraits.

AIKMAN, WILLIAM, a Scotch artist, was born in Aberdeenshire, in the year 1682. His inclination for painting led him to relinquish his early studies in connection with the legal profession. He was patronised by the Duke of Argyle, and visited Italy, where he studied three years. After this he spent some time in Turkey, and then returned to Scotland, where he devoted himself chiefly to the painting of portraits, in which he excelled. He died in 1731.—Portrait of Thomson, the poet.

ALBANO, FRANCESCO, an admired painter, who was born in 1578, at Bologna. His father was a silk merchant, and he was intended to be brought up to the same business; but an uncle, who had himself a taste for painting, perceived a strong inclination for the art in Albano, persuaded the father to let him have an opportunity of yielding to the bent of his genius. He was early placed under the tuition of Denys Calvert, with whom Guido Reni was then a disciple, and the younger students received great advantage from the elder. Guido afterwards removed to the academy of the Carracci, in Lombardy, whither he was followed by Albano, and there they also pursued their studies in concert. Annibale Carracci, falling sick, recommended that Albano should be employed to finish the painting of a church in which he was himself engaged. He subsequently added to his reputation by the execution of some considerable works at Rome. His wife, who was a remarkably fine woman, and his children, served as his models for Venus and Cupids.—The Expulsion; Cupid with Torches.

ALBERTINELLI, MARIOTTO, born at Florence, 1475, was a disciple and imitator of Fra. Bart. di S. Marco. He was of an unhappy and jealous disposition. Amongst his pupils were artists who attained considerable eminence, and his own works are highly esteemed.—The Angel Gabriel.

ALLSTON, WASHINGTON, A.R.A., was a painter of considerable celebrity. He was a native of America, married a sister of the celebrated Dr. Channing, in England, and died in 1843.—Liberation of St. Peter from prison.

ALTDORFER, ALBERT, a Bavarian painter and engraver, was born in 1488. From the resemblance of his manner, he is supposed to have been a pupil of A. Durer. He excelled in engraving, but did not equal his supposed instructor.

ANGELO, BUONARROTTI, MICHEL (Florentine School), was a descendant from the noble family of Canossa, in Tuscany, but his father's branch of it had fallen into obscurity. He was born at Castel Caprese, in the diocese of Arezzo, in Tuscany, March 6th, 1475. He was apprenticed for three years to Dominico Ghirlandajo. His earliest studies were in the academy of Lorenzo de Medici, where antique statues were arranged in a garden. He began, not merely by copying, but by investigating the principles on which the Greek artists had wrought, and having found a head of a laughing faun, he imitated that part of it which was perfect, and restored what was deficient. He executed for his patron a basso-relievo, in marble, representing the battle of the Centaurs. Lorenzo died in 1492, and soon afterwards Michel Angelo removed to Bologna. He returned to Florence in 1494, and acquired great reputation by a statue of the "Sleeping Cupid." This work he sent to Rome, and was it shown as a piece of sculpture which had been dug up from a vineyard, and was pronounced by various connoisseurs to be a genuine antique, superior to anything which contemporary art could produce. It was purchased at a high price, by Cardinal S. Giorgio. The trick became known, but the Cardinal, although annoyed by the deception, was so thoroughly satisfied with the sterling merit of the work, that he invited the artist to Rome, where his chisel was active, and produced the celebrated work of the Virgin weeping over the Dead Body of Christ, for St. Peter's. He again returned to Florence at the commencement of the 16th century, and further distinguished himself by his Colossal David, and appeared for the first time as a painter, being commissioned by the Gonfaloniere Stoderni to paint one end of the Council Hall. His Cartoon of Pisa (although never painted) was exhibited in 1506, and created great sensation amongst the artists at Florence, and became, according to Benvenuto Cellini, "The School of the World." In 1508, he was commissioned by Julius II. to paint the ceiling of the Sistine Chapel, at Rome, Raphael being engaged at the same time to decorate the Stanze of the Vatican Palace. The ceiling was completed on All Saints' Day, November 1st, 1512. The frescos are considered superior to the "Last Judgment," executed upon the altar wall, and which, owing to other engagements, was not finished until 1541, in the pontificate of Paul III. His last works in painting were the frescos of the Capella Paolina, also executed for Paul, and completed in 1549. He is said never to have painted in oil colours. At 70 years of age, he appeared in a third character, that of an architect, and was also a poet. He was never married, and died on the 17th of Feb., 1564, having nearly completed his 89th year. His remains were conveyed to Florence, and interred in the church of Santa Croce. It is recorded of his great rival, Raphael, that he exclaimed, "I thank God that I was born in the days of Michel Angelo," and this name was the last word which fell from Sir Joshua Reynolds in the Royal Academy.—The Virgin and Infant Christ, and a Bust of Lorenzo di Medici, are amongst his works in the Exhibition.

ANGUSCIOLA, SOFONISBAS, an Italian lady, of distinguished family, and a paintress of great note. She became blind through her close application to the profession.—The Artiste herself at the Easel.

ANSELL, RICHARD, of Kensington, to whom have been awarded two gold medals by the Manchester Royal Institution.—Lytham Sandhills.

ANTONIO, MARC (or Raimondi), an eminent engraver, was born at Bologna in 1488. He went to Rome, where his talents were soon noticed by Raphael; and he engraved the Death of Lucretia, from Raphael's design.—The Deserted Church; the Glen at Eve.

ARPINO, GUISEPPE D', was born at Naples in 1560, and died in 1640. He received his education in the art in the Vatican, and was engaged by Gregory XIII. His historical paintings are of a high class, and adorn many of the churches of Rome.—Glancus and Scylla.

ARTOIS, JACQUES D', a painter of landscapes, born at Brussels in 1613, and died in 1665. He received the elements of his art from Wildens, which he matured by an accurate study of nature.—Landscape.

AUSTIN, SAMUEL, an English painter, died in 1834.—View in Holland.

BACKHUYSEN, L., distinguished as a marine painter, was born at Emden in 1631, and died in 1709. He received instruction from Henry Dubbles, and by dint of application and taking nature as his guide, attained an excellence scarcely equalled by any artist of his time. He was the friend of royalty, being visited by more sovereigns and princes than any of his contemporaries.—Sea Coast and Boat.

BACON, NATHANIEL Sir, an amateur painter. He was half brother to the celebrated Lord Chancellor Bacon; died in 1616.—Full-length Portrait of the Artist, with Dog.

BAGNACAVALLO, B. R. So called from his birth place; born in 1486. A scholar of Francis Francia.—The Visitation of the Virgin.

BANCK, JAN VANDER, an artist of Dutch extraction, who settled in England in 1674.—Portrait of Gay, author of the "Beggar's Opera," &c.

BANDINELLI, BACCIO, a noted painter and sculptor, was born in 1487 at Florence, and died in 1559. He was contemporary with Michel Angelo, whose talents and versatility he emulated with much ill feeling. He maliciously entered Angelo's apartments with a false key, and cut to pieces many of his designs. He was alike presumptuous and avaricious, though of undoubted genius.—Portrait of an Old Man.

BARRETT, GEORGE, R.A. This artist was born at Dublin in 1732, and died in 1784. He commenced business as a print colourer. He gained two prizes of £50 each by his paintings, and visited London, being patronised by Edmund Burke.—Summer.

BARROCCIO, FREDERIGO, the son of an eminent sculptor, was born at Urbino in 1528, and died there in 1612. His style of painting was formed on that of Correggio.—Virgin and Child; the Nativity.

BARTOLO, TADDEO, flourished in the early part of the fifteenth century: a painter of the Sienese school.—Virgin and Child.

BATTAGLIA, DALLE, or M. Angelo Cerquozzi, was born at Rome in 1600. An eminent painter of battle pieces, from which he derived the name by which he is known. He competed with Bamboccio in the painting of fairs and scenes of pastoral festivity.—A Rehearsal.

BATONI, POMPEO, an historical and portrait painter of the Florentine School, was born in 1702, and died in 1787. By his talents he acquired both fame and riches.—Sacrifice of Iphigenia.

BEECHEY, Sir W., R.A., an artist most famous in portraiture, was born in 1753, and died in 1839. He painted a Review of the Horse Guards, in which were introduced the portraits of George III. and the Prince of Wales, and for which he was knighted.—Portrait of Abercromby.

BEELDEMAKER, HANS, a Dutch painter of hunting scenes, executed in a natural and spirited style. He was born at the Hague, in 1636.—Pointers.

BELLINI, GIOVANNI, a portrait and historical painter, was born in 1422, at Venice, and died in 1512. He is acknowledged the founder of the Venetian School, Titian and Giorgione being his disciples.—Portrait of a young man; Landscape.

BENTLEY, CHARLES, a marine painter, died in 1854.—A Shipwreck.

BERGHEM, NICHOLAS, a painter, was born at Haerlem, in 1624, and died in 1683; received his elementary teaching from his father, afterwards becoming the pupil of Goyen, Mojaart, and Weeninx. He painted with extraordinary dispatch, combining therewith carefulness of finish.—Landscape; Head of a Cow; Group of Peasants with Cattle.

BIRD, EDWARD, R.A., was born at Wolverhampton, in 1772, and died in 1819. Bird was apprenticed to a tea-tray maker, and his first lessons in drawing were in ornamenting them. Occupying his leisure time in designing and etching, he was induced to show his works to an artist, who at once patronized him.—Athaliah.

BLES, HENRY, a self-taught historical and landscape painter, was born at Bovines, near Dinant, in 1480, and died in 1550. He obtained considerable celebrity. In some of his pictures he absurdly represented the same person in several attitudes.—Mount Calvary.

BOL, FERDINAND, an etcher and portrait painter, was born in 1611, at Dort, and died in 1681. He was a pupil of Rembrandt, and executed some good portraits after his style.—A Man and his Wife.

BONHEUR, ROSA, a distinguished living French paintress, eminently successful in the painting of cattle. Her most famous work is the Horse Fair.—Landscape and Cattle; A Plain in Brittany.

BONIFAZIO, or VENEZIANO, an historical painter, was born in 1491, and died in 1553. Probably a disciple of Titian.—Virgin and Child.

BONNINGTON, RICHARD PARKES, an English painter of sea pieces, was born in 1801, and died in 1829. Of great diversity of talent. Evincing a natural inclination and gift for the art at three years of age. At 15 years of age he was admitted into the Louvre, at Paris, to study, where his wonderful abilities caused him to be favourably received.—Turk enjoying Siesta; View of Venice.

BONVICINO, MORETTO, was born at Brescia, about 1514; brought up in the school of Titian, and a close imitator of this master. He died in 1564.—Portrait of Bartolommeo Capella.

BORDONE, PARIS, an historical, architectural, and portrait painter, was born in 1513, at Travigna, and died in 1588. A disciple of Titian. He was engaged by Francis I., in whose service his reputation was earned.—A Female Figure.

BOTH, JAN, a landscape painter, born at Utrecht, in 1610, and died in 1650. A pupil of A. Bloemart. He is distinguished by the name of "Both of Italy," on account of the beauty of his colouring.—Landscape.

BOTTICELLI, SANDRO, a disciple of Fillippo Lippi, was born at Florence in 1437, and died in 1515. His compositions generally included numerous figures.—The Adoration of the Kings; the Virgin and St. John adoring the Infant Saviour.

BOUCHER, FRANCIS, a French painter, died in 1770. Called by his countrymen the Anacreon of Painting.—Madame Pompadour.

BOURDON, SEBASTIAN, an historical, landscape, and portrait painter, born at Montpellier, in 1616, and died in 1671. His father, after initiatory instructions, sent him to an artist at Paris. For want of work, he enlisted at 18 into the army. On his artistic abilities becoming known, he obtained his discharge, and went to Rome. He imitated every style of painting with facility.—One of the Acts of Mercy.

BRIGGS, H. W., R.A., was born about 1793, and died in 1844. His colouring was frequently dark, and his manner resembled that of Opie.—Colonel Blood Stealing the Crown Jewels; “Do you bite your thumb at us, sir?”

BRIL, PAUL, born at Antwerp in 1554, and died in 1626. His landscapes are truthful and pleasingly executed, of which he painted many on copper—Landscape, Tivoli.

BROMPTON, ROBERT, an English artist, pupil of Benjamin Wilson. He studied in Italy under Mengs. He painted portraits of Edward, Duke of York, and several of the English nobility, in one picture. He died at St. Petersburg about 1790.—Full-length Portrait of Thomas, Lord Lyttleton, painted in conjunction with Cosway.

BRONZINO, AGNOLO, an historical and portrait painter of Florence, was born in 1511, and died in 1580. He was instructed by Pontormo in the art, but he set Michel Angelo before him as the object of his ambition.—Portrait of Cosmo I., Grand Duke of Tuscany.

BROUWER, ADRIAN, was born at Haerlem, of poor parents, in 1608, and died at 32 years of age. His pictures are of scenes which he became familiar with in his irregular mode of living, including conversations, drolls, feasts, taverns, quarrels, &c.—Two Boors Quarrelling.

BROWN, MATTHEW, painted historical subjects, and portraits of distinguished naval and military officers. Died in 1810.—Portrait of John Smeaton.

BRUN, CHARLES LE, was born at Paris in 1619, and died in 1690. His father, a sculptor, instructed him in drawing. He afterwards progressed rapidly under S. Vouet, and in Italy under Poussin. Returning to France, he was appointed first painter to the king.

BUFFALMACCO, BUONAMICO, an ingenious painter, was born at Florence in 1262, and died in 1340. He was of a humorous disposition. He first originated the painting or inscription of sentences represented as visibly emanating from the mouth.—St. John the Baptist enthroned.

BURCKMAIR, HANS, was a native of Augsburg, born in 1472, and said to have been a disciple of Albert Durer. He was an engraver as well as a painter. He died in 1559.—The adoration of the Infant Christ.

CALABRESE, MARCO (or Cardisco), a native of Calabria, and a painter in considerable estimation. He flourished from 1508 to 1542.

CALABRESE (or Preti), was born at Taverna in 1613. He was a disciple of G. Lanfranco and died at Malta in 1699.—Cupid on a wall, with Game.

CALLCOTT, Sir A. W., R.A., the eldest brother of the composer, and a noted landscape painter, was born in 1779, and died in 1844.—View of Rotterdam.

CALLOT, JAMES, a noted designer and engraver, was born at Nancy, in Lorraine, in 1593, and died at Florence, in 1636. He had to contend with great difficulties before he could follow the bent of his genius. He obtained the patronage of the Grand Duke Cosmo II. at Florence, by etching some small plates from his own designs. Louis XIII. engaged him to engrave, at Paris, some French sieges and battles. Cardinal de Richelieu desired him to make a drawing and engrave a plate of the siege of Nancy, taken by the French in 1631, but he declined, considering it tantamount, on his part, to humiliating his own country; when threatened for refusal, he spiritedly replied, “I will sooner cut off my right hand, than employ it in anything derogatory of my prince, or disgraceful to my country.” His prints were very numerous.—Etchings.

CAMPI, GIULIO, a painter of some repute, was born at Cremona in 1500, and died in 1572.

CANALETTO, ANTONIO, was born at Venice, in 1697, and died in 1768. A good painter of ruins.—The Piazza de San Marco.

CANO, ALONSO, a celebrated Spanish painter and sculptor, was born at Granada, in 1601. He was patronised by Philip IV. at Madrid. He afterwards established a school at Granada, and died there in 1667.—Painted sculpture of Virgin Mary.

CARRACCI, ANNIBALE, one of a celebrated family of painters of Bologna. Annibale, the younger brother, was born in 1560. He early shewed an inclination for painting, and his cousin, Ludovico Carracci, induced him to follow this art, instead of that of a tailor, for which his father intended him. In conjunction with his brother, Agostino, and cousin, a celebrated academy was established, and carried on for many years, at Bologna. After this, he was invited to Rome, and executed the "Farnese Gallery." He died at Rome on the 15th of July, 1609, and was interred by the side of Raphael, in the Pantheon.—The Three Marys, by Annibale Carracci; Landscape, by Agostino Carracci; Modesty and Vanity, by Antonio Carracci; the Entombment, by Ludovico Carracci.

CANOVA, ANTONIO, a celebrated Venetian sculptor, was born in 1757, at Possagno, in Trivigi, Italy. Early gifted with the appreciation of form, he produced, at an early time of his life, groups, the exquisite beauty of which ensured a wide spread reputation. Canova's father was a sculptor of some repute, and trained his son from a mere child to the manipulation of the chisel. His imaginative powers conceived the "Orpheus and Eurydice," which he completed by he was 17 years of age. He attained to the highest rank and honours in his profession, and died in 1822.—Venus and Magdalen, two pieces of sculpture.

CAPELLA VAN DI (or Van de Velde), a Dutch painter, skilful in delineating marine subjects; born in 1610, and died in 1693.

CARAVAGGIO, DA MICHEL ANGELO, born in 1569, was originally a mason's labourer, but gained some note as a portrait painter at Milan. He subsequently became a student, at Venice, of the works of Giorgione, and eventually established himself in Rome. His picture, the "Deposition of Christ," in the Vatican, was his master-piece. He had to flee Rome, in consequence of having, in a fit of his violent temper, killed a companion, during a dispute at a game of tennis. He obtained the pope's pardon in 1609, but was robbed of his property, and died before reaching Rome.

CARLONI, BATTISTA, an historical painter, born at Genoa, in 1594, and died in 1680; was a disciple of Passignano.—Tobias and the Angel.

CASTIGLIONE, GIOVANNI, a miscellaneous painter, was born at Genoa, in 1616, and died in 1670. His most important studies were under Vandyck. His versatility of genius was great, and in rural and pastoral subjects, markets, and animals, he had no superior.—The Discovery of Cyrus.

CATENA, VINCENZIO, a Venetian painter, employed in the adornment of churches. He imitated Giorgione, flourished about 1500, and died in 1530.—Virgin and Child.

CATTERMOLE, GEORGE, a living artist.—The Power of Music; Macbeth and the Murderers.

CELLINI, BENVENUTO, a renowned sculptor and engraver, was born at Florence, in 1500, his father training him as a flute player. At an early age he entered the service of Clement VII., at Rome, as goldsmith and musician, but his labours for that Pope, as well as other patrons of art, particularly of Porzia Ghige, were suspended by the sack of the city in 1527, by the soldiers of the Constable Bourbon, whom Cellini boasted of having slain when he was scaling the walls. A few years afterwards Cellini returned, and resumed his services for the Pope. He also executed

several designs in France, for Francis I., for the palace at Fontainebleau. He married at the age of 60, and died in 1572, leaving a son and two daughters. His works are conspicuous for a minute imitation of natural objects, as in the celebrated silver hand bell, made for Clement VII., formerly in the possession of Horace Walpole.—Bust of Como; Grand Duke of Tuscany.

CHAMBERS, GEORGE, a celebrated artist, died in 1840.—Whitby.

CHAMPAGNE, PHILIP DE, a Flemish painter, was born in 1602, at Brussels, and died in 1674. His painting consists of sacred subjects and portraits.—Robert Arnaud D'Andilly; Adoration of the Shepherds; an Altar Piece.

CHRISTOPHSEN, PETER, an artist of whom at present very little is known. He flourished in the early part to the middle of the 15th century, and probably was connected with the school of the Van Eycks.

CIMABUE, G., was born at Florence, in 1240, and died in 1302; the reviver of painting in Italy; and recognized as the first who rescued the art from the gross and barbarous state to which it had degenerated since the reign of Nero. His works, however impotent they may appear in a more advanced state of art, were considered prodigies in his time.—Madonna and Child.

CLEEF, JOHN VAN, a painter of historical subjects, was born in 1646, at Venloo, and died in 1716. He painted the principal altar pieces at Ghent.—Portrait of himself.

CLENNELL, LUKE, an English painter, and engraver on wood, of extraordinary talents and genius, was born in 1781. His reputation was established by a spirited painting of the decisive charge of the Life Guards at Waterloo. His paintings of fairs and rustic scenes evince great power of execution.—Going to the Fair.

CLOSTERMANS, JOHN, a native of Osnaburg, was born in 1656. He came to England in 1681, and was employed by Riley to paint his draperies; subsequently he was employed by the nobility as a portrait painter. He died in London in 1710.—Portrait.

COELLO, ALONSO, a Portuguese painter, was born in 1515, and died in 1590. He studied in the school of Raphael de Urbino, at Rome; and afterwards had the instructions of Antonio Moro, in Spain. Coello stood high in the estimation of Philip, the King, by whom he was addressed as "My beloved son, Alonso Sanchez Coello."—Portrait of Isabella Eugenie, Archduchess of Padua.

COLLINS, WILLIAM, a distinguished artist, who was born in 1787, and died in 1847.—Small Landscape; Two Fishing Lads, on shore; Coast Scene.

CONSTABLE, JOHN, R.A., was born at East Bergholt, in Suffolk, in 1776. He was entered an academecian in 1829, and devoted himself chiefly to landscapes. Died in London in 1837.—Salisbury Cathedral; the Lock.

COOKE, GEORGE, a distinguished engraver, was born at London in 1781, and died in 1834. His valuable contributions to numerous plate books, representing the most enchanting and picturesque views of our island, obtained for him a high position in his profession.—Greenock.

COOK, HENRY, an English painter, was born in 1642, and died in 1709. He studied the works of the Italian masters, and his copies of their works are much admired.—A Bay, Isle of Arran.

COOPER, SAMUEL, a notable and superior miniature painter, was born at London in 1609, and died in 1672. He was commonly called the "Vandyck in Small."—Miniature of Charles II.

COPLEY, JOHN SINGLETON, R.A., a celebrated historical and portrait painter, was born at Boston, United States, in 1737, and died in 1815. Father of Lord Lyndhurst. His natural *penchant* for the arts displayed itself at seven years of age, and for his early education his only resource was his own genius.—Lear and Cordelia.

COQUES, GONZALES (Flemish School), was born in 1618, and died in 1684. An imitator of Vandyck, and considered equal to any painter of his time.—Mynheer Verhest, his Wife and Children.

CORREGGIO, ANTONIO ALLEGRI DE, founder of the Lombard School. He lived between the years 1494 and 1534. His life is involved in some obscurity. The paintings of this artist are not very numerous, some having been destroyed. Titian, regarding in admiration Correggio's "Assumption of the Virgin," in the Cathedral, at Parma, said, "If I was not Titian I would be Correggio." His paintings are amongst the first which exhibit figures in mid-air. His power of foreshortening render him celebrated. It is said that, gazing on one of Raphael's magnificent productions, he exclaimed, "I, too, am a painter."—Heads of Cherubs; Magdalen Reading in the Desert; Virgin Kissing the Child.

COUSIN, JEAN. Previous to the time of this painter (born about 1530) the French artists had confined themselves to portrait painting. He executed a grand composition,—a picture of the Last Judgment,—and is regarded as the founder of the French School. He was originally a painter on glass.

CORREGLIANO, GIOVANNI, was born near Trevigi, and flourished about the year 1495. He was a successful follower of the style of Giovanni Bellini.—St. Catherine.

CORTONA, PIETRO DA, an artist celebrated for his landscape and historical paintings, was born 1596, and died 1669.—Sacrifice to the Lamb.

COSWAY, RICHARD, a celebrated miniature painter, was born 1740, at Tiverton, and died 1821. His genius for painting appeared early. His skilful flattery, without diminishing the likeness, created a great demand for his pencil.—Venus and Cupid.

COTES, FRANCIS, an English historical painter, was born 1726, and died 1770. He was connected with the founding of the Royal Academy.—Portrait.

COZENS, JOHN, a successful landscape painter and water-colour draughtsman, who died in 1794.

CRADOCK, LUKE, an English painter of poultry, dead game, &c., was born at Ilchester, 1660. He was self-instructed in the art.—Poultry.

CRANACH, LUCAS, a German engraver and painter, was born at Cranach, in 1472, a contemporary of Albert Durer, and died about 1553.—Elector of Saxony; Luther and Reformers.

CRAYER, GASPARD DE, a Flemish painter, of Antwerp, was born 1585, and died 1669.—He was a disciple of Raphael.—Portrait of Cardinal Infanta Don Ferdinando.

CREDI, LORENZI DI, a Florentine painter and sculptor, was born 1453. He entered the School of Verrocchio, where he was a fellow-pupil of Leonardo da Vinci. Credi amassed great wealth by his talented labours. His real name is said to have been Lorenzi Sciarpelloni. He was a contemporary of Perugino.—Coronation of the Virgin.

CROME, JOHN, a native of Norwich, was born 1769, and died 1821. He was apprenticed to a coach painter, but having a bias towards landscape painting, he chose rather to be an artist than an artisan. His forest scenes are delineated with great care, and form a prominent part in his compositions.—English Homestead.

CRIVELLI, CARLO, a Venetian painter, a disciple of Jacobello Floris, who flourished in 1450, and died in 1476.—St. Peter Receiving the Keys.

CULMBACH, HANS, said to be a German artist, and flourished in 1517.—Portrait of a Young Man.

CUYP, ALBERT (Dutch school), was born in 1606, at Dort, a close student of nature, his performances consisting of marine, landscape, and figures.—The Ferry Boat; a Horseman.

DAHL, MICHAEL. This artist, an eminent portrait painter, was born at Stockholm, in 1656. He was successful in his profession, and was patronised by his sovereign, Queen Christina. He made his second visit to England in 1688, and became a competitor with Sir G. Kneller. He was honoured by the patronage of Queen Anne and Prince George, whose portraits he painted.—Portraits.

DANIELL, THOMAS, R.A., was born in 1760, and died in 1840. Noted for his paintings of eastern scenes.—Hindoo Temple at Bindrabund.

DANIELL, WILLIAM, nephew and pupil of Thomas, whom he accompanied to the East, assisting him in his exquisite works, which were published in six folio vols. He was born in 1773, and died in 1837.—View on the Coast of Scotland.

DAVID, JACQUES LOUIS, a French historical painter, and considered as the great restorer of painting, by his countrymen. During Napoleon's reign he was highly esteemed, and painted several pictures having reference to the career of that celebrated warrior, but on the restoration of the Bourbons, he was banished, having taken an active part in the revolution. During his exile he settled in Brussels, where he produced many fine works.

DELAROCHE, PAUL, a celebrated French artist, born 1797. He has taken his subjects from romantic incidents in modern history, comprising "The execution of Lady Jane Grey," "Cromwell contemplating the remains of Charles I. in his coffin," "Strafford on his way to execution," "The death of Queen Elizabeth," and other exciting events in English and continental history, and has established his fame as the founder of what has been called "The romantic school." His *chef d'œuvre*—a fresco in L'École des beaux Arts, at Paris, the largest fresco in existence, was much injured by fire in December last. The subject of this magnificent work is "Poetry and the fine arts," in which are represented the most eminent and glorious men of the principal nations of Europe, whose names personify the excellence of the sister arts,—poetry and painting. It was hoped that Delaroche would have repaired the damage, but death interposed. He died in December, 1856, at Paris.—Mother and Child; Oliver Cromwell; Napoleon Crossing the Alps.

DENNER, BALTHASAR, of Hamburgh, was born in 1685, and died 1747. He was employed by the German princes and George I. of England.—Head of an Old Man; Head of an Old Woman.

DESCAMPS, JOHN BAPTIST, a native of Dunkirk, was born in 1714, and died in 1784. He was a noted painter of family and village scenes, and the author of the Biography of Flemish, Dutch, and German painters.—An Algerian Subject.

DE WINT, P., an artist whose water-colour paintings have obtained him lasting repute. He died in 1849.—Putney Bridge; Rouen.

DIETRICH, CHRISTIAN WM. ERNST, was born in 1712, at Weimar, in Saxony, and died in 1774. His imitations of Rembrandt, Ostade, and Salvator Rosa, combined with original excellence, constitute his merits.—A Farrier's Shop; Adoration of the Shepherds.

DOBSON, WILLIAM, an eminent artist, born at London, in 1610. He was

apprenticed to a picture dealer. His works were noticed by Vandyck, in a shop window; he was struck by their merit, and promoted Dobson, recommending him to Charles I. who employed him. He became one of the most eminent artists of his time, but died poor in 1646.—Charles II.; Thomas Hobbes.

DODGSON, GEORGE, a water-colour draughtsman, who died in 1848.—A Frost Scene.

DOES, SIMON VANDER, was born in 1653, at Amsterdam. Died 1717, very poor.—A Cattle Piece.

DOLCI, CARLO, a Florentine artist, clever at 11 years of age. He inclined to sacred subjects, and showed a delicate touch of his pencil. Born in 1616, and died in 1686.—Saviour Crowned with Thorns.

DOMINICHINO, ZAMPIERI, was born at Bologna, in 1581, and died 1641. This celebrated painter has produced works which have borne comparison with the most noble of his contemporaries, even of Leonardo da Vinci and Raphael. Unusually slow at the commencement of his successful career, he was known amongst his fellow-pupils by the sobriquet "Ox." One of his masters learning this, said "The Ox will, in time, make his ground so fruitful, that painting would be fed by what it produced," a prediction which was literally fulfilled, seeing that his excellencies have been closely observed by Poussin, and other eminent artists of later times. His picture of the Communion of St. Jerome, in the Vatican, is considered a master-piece of Italian painting, yet he only received ten guineas for it.—St. Agnes; St. John.

DOSSI, DOSSO, born at Ferrara, in 1490, and died 1560, studied with his brother under L. Costa.—He painted a portrait of Ariosto, who, in return, sounded his praises.—The Circumcision; Adoration of the Shepherds.

DOUW, GERHARD (Dutch School), was born at Leyden, in 1613, and died in 1674. At 15 years of age was so far advanced as to become a disciple of Rembrandt. Douw was undeniably the most wonderful of all the Flemish masters.—La Menagere; Rembrandt's wife as a Jew Bride.

DUJARDIN, CHARLES, a Dutch painter and engraver, was born at Amsterdam, in 1640, and died at Venice, in 1678. His productions include market scenes, robbers, mountebanks, &c.—A Cow lying in a Meadow; La Menage.

DURER, ALBERT, a celebrated painter and engraver, was born at Nuremburg, in 1471, and is entitled to be considered the renovator of the German School. He has obtained his greatest fame by his engravings. Although acquainted with the anatomy of the figure, his contours are not graceful, and the stiffness of manner so prevalent in his time is not imperceptible in many of his works, which evince a fertile invention, an excellent colour, and a polished finishing. His pictures are extremely scarce and valuable, but his engravings are far more numerous. He was one of the first who engraved on wood, and received patents of nobility from the Emperor Maximilian.—Cabinet Picture.

EASTLAKE, Sir C. LOCK, P.R.A., an eminent living painter. He was born at Plymouth, in 1796, and after prosecuting his studies in art, under the direction of Fuseli, he proceeded to Italy, in 1817. The appointment of Keeper of the National Gallery was accepted by him in 1843, and he is now the director of that institution (with a salary of £1,000 per annum), which office he holds in conjunction with the presidency of the Royal Academy.—Pilgrims in View of Rome; Christ Weeping over Jerusalem.

ELZHEIMER, ADAM, was born at Frankfort, in 1574. He studied at Rome, and formed a style of designing landscapes with historical figures.

in small. He was not an expeditious painter, was unable to maintain his family, and died in adversity, in 1620. His figures have been compared to Raphael's, and his colour to Titian.—Two portraits on copper.

EMPOLI, JACOPO DA, was born in Florence, in 1554, and died in 1640. By studying the works of A. del Sarti, he acquired an excellent manner of design and tone of colouring.—*Ecce Homo*.

EMPEROR (the present) NAPOLEON III., was born April 20th, 1808, at Paris.—A pen and ink drawing of Ham, where he was imprisoned, contributed by Mark Philips, Esq.

ENGELBRECHTSEN, CORNELIUS, was born at Leyden, in 1468, and died in 1533. This artist studied the works of J. Van Eyck, the alleged inventor of oil painting, and is said to have been the first to use that medium amongst his countrymen. His subjects are principally scriptural.

ESPINOSA, GIACINTO GERONIMO, a Spanish painter, was born in 1600, and died in 1680. In originality of design and tone of colouring he approached Guercino.—*Three Angels*.

ETTY, WILLIAM, R.A., was a native of York, and born in 1787. He was the son of a miller, and made his first attempt with chalk on the mill floor. When he had served a seven years' apprenticeship to printing, he proceeded to London, and with the aid of an uncle became a pupil of Sir T. Lawrence. His "*Cleopatra*" obtained him much praise. He determined to cultivate his talents, and proceeded to Italy, whence he returned with the abilities which have given him his elevated position.—*Cleopatra*; *John the Baptist*; *The Idle Lake*.

EVERDINGTON, ALBERT VAN, was born at Alkmaar, in 1621, and died in 1675. He was unrivalled in the expression of the impetuosity of torrents, cataracts, and storms at sea, and was imitated by Ruysdael.—*Waterfall*; *Norwegian Scene*.

EYCK, JOHN VAN, a renowned Flemish painter, was born in 1390, and died at Bruges, in 1441. He is recorded to be the inventor of the use of oil colouring, which he effectually applied, in 1410, using linseed and walnut oil, which (as a chemist) he found the most capable of preserving the original lustre of his colours, without the use of varnish. He was a disciple of his brother (Hubert Van), whom he greatly excelled. He may have been the first Fleming who employed oil, and it is not improbable that he made the discovery himself, but it is conclusively shown by Mr. Allan Cunningham, in his introduction to Pilkington's Dictionary, that oil was used by English painters about 120 years prior to the time when Van Eyck flourished. When a picture was ordered to be painted, it frequently happens, for the sake of stating the price of the materials, our national records contain the names and quantities of the ingredients employed by the artist in his work. The following entry shows that the English painters used both oil and varnish:—"Items of the account of Walker the painter, for repairing the paintings in the King's Great Chamber of Westminster, 20th Edward I. A.D. 1292. For three quarts of oil, ninepence; for one quart of green colour, a penny halfpenny; for one quart of vermilion, twopence half-penny; for ochre, plaster, &c., twopence; and for one pound weight of varnish, fourpence." Walker was paid one shilling per day for his labour—of course shillings were more valuable then.—A Priest officiating at the Mass of St. Gregory.

FERARI, GAUDENZIO, born at Valdugia, Milan, 1484, died in 1550. A contemporary, and studied the works of Perugino, L. da Vinci, and Raphael.—*Virgin and St. Joseph Adoring the Child*.

FETI, DOMENICO, was born 1589, and died in 1624. A disciple of L. Cioli.—A Parable.

FIELDING, COPLEY VANDYCK, a water colour artist. He died in 1854.—Narworth Castle.

FIESOLE, GIOVANNI, an historical painter, was born at the place of his name in 1387. He studied under Giotto, and afterwards received the tonsure. He was employed by Nicholas IV., and died in 1455.—Entombment of the Virgin.

FRANCESCA, PIETRO DELLA, was born in 1398. He first studied mathematics, and wrote several works on geometry; then studied painting, and his inspiration soon prompted his progress. He became blind before his death, in 1484.

FRANCESCHINI, MARC ANTONIO, was born in 1648, at Bologna, and died in 1729. He was a disciple of C. Cignani, and has embellished many churches and convents, in his native town.—Birth of Adonis.

FRANCIA, FRANCESCO, an eminent artist of his time, being born at Bologna, in 1450. His reputation was established by a picture of St. Sebastian: His feelings were so affected on beholding a painting by Raphael, that he gave way to despair, and died in 1518.—Baptism of Our Saviour.

FRANCO, BATTISTA, a painter, born at Venice, in 1498, and died in 1561. He imitated the style of Michel Angelo. Yet his colouring was dry, black, and hard. His taste of drawing in particular parts was, however, masterly.—The Baptism.

FRANCO, GIACOMO, an Italian designer and engraver, born in 1560.—Virgin and Child, with Saints.

FUSELI, HENRY, born in 1738, and died in 1825, was a Swiss, who settled in England at an early age. He showed some of his drawings to Sir J. Reynolds, who replied, "Young man, were I the author of these drawings, and offered ten thousand a year, I would reject it with contempt." He determined to devote himself to the art, and was professor of painting, and keeper of the Royal Academy for 20 years.—Hotspur and Glendower.

FURINI, FRANCESCO, a Florentine artist, was born in 1604, and died in 1646, pursued with exemplary diligence his early studies, and attained to excellence in design, combining the beauty of Guido and the grace of Albano.—Sigismunda.

GADDI TADDEO, born at Florence, in 1300, was a disciple of Giotto. Considering the state of art at the time he lived, his paintings are commendable.—Coronation of the Virgin, an altar piece.

GAINSBOROUGH, THOMAS, a self-taught English portrait and landscape painter, was born at Sudbury, in 1727, and died in 1788. He spent his childhood in sketching objects in the fields and woods of Suffolk. Nature was his teacher. At 10 or 12 years of age he went to London as a portrait painter. His landscapes are somewhat similar to those of Rubens. Gainsborough was of a benevolent disposition, always ready to assist the genuine claims of poverty and misfortune.—A Portrait of Garrick; Portrait of a Young Lady, sitting on a bank.

GAMBARA, LATTANZIO, was born at Brescia, in 1541. He worked as a tailor, and at 18, his talents being observed, was placed under Girolamo Romana, whom he soon excelled, particularly in fresco. His attitudes are animated, and his foreshortening admirable. He was killed by a fall from a ladder, in 1574.—Paintings in Fresco.

GAROFALO, BENVENUTO, was born at Florence, in 1481, and died in 1559. This painter's real name was Tisio: he is called Garofalo from the gillyflower he paints at the corner of his pictures. He studied unremittingly

at Rome, under B. Poccacino. His principles of design he obtained from Raphael, whom he approaches in this respect.—The Circumcision.

GELDER, ARNOLD DE, a native of Dort, was born in 1645, and, after considerable attainment in painting, became a disciple of Rembrandt, whose style he continually adopted. One of his most curious pictures is "The Interior of a Jewish Synagogue," with numerous figures, and is contained in the Exhibition.

GENTILESCHI, ARTEMISIA, a paintress, was born at Rome, in 1590. She exercised her art in England, painting portraits of many of the nobility, and died in 1642.—Portrait of the Artist.

GERARD, MARK, was born at Bruges, in 1561. He came to England, and was employed by Queen Elizabeth; a portrait of whom, from his pencil, is exhibited.

GHIRLANDAJO, DOMENICO. The birth of this painter took place in 1449, at Florence. He derives his principal honour from being the master of M. Angelo. In his historical subjects he frequently introduced portraits of celebrated characters, and which are, on that account, interesting.—Portraits.

GHIRLANDAJO, RODOLPHE, was born at Florence, in 1485. He studied at Rome, benefitting much by the advice and friendship of Raphael and M. Angelo, and on his return to Florence was acknowledged one of the best designers of the time.—Portrait of Copernicus, the astronomer.

GIBSON, JOHN (living).—Narcissus (statue); Bust of the late Sir Robert Peel.

GILPIN, SAWREY, born at Carlisle, in 1733, and died in 1807. He was first employed as a ship painter, in London. He removed to Newcastle, where he was encouraged in his painting by the Duke of Cumberland, for whom he executed many works of high character. He was eminently successful in drawing animals, particularly horses.—Horses in a Storm.

GIORDANO, LUCA, was born at Naples, in 1632. His principal studies were under P. da Cortona. During his residence of ten years in Madrid, he was employed by the Spanish Court. He obtained great riches by his profession, and though a rapid painter, he was not able to meet the demands for his talents. He died in 1704.

GIORGIONE, called BARBARELLI DEL CASTEL-FRANCO, named after his birth-place, in the Venetian territory, was born in 1478, and died (of the plague) in 1511. Nature and Da Vinci were his models. He produced such a new and animated style of colouring, as rendered him more admired than all the artists who had preceded him. He was one of the first who observed the powerful effect of strong lights opposed by strong shadows. His grandest works, which were in fresco, exist, but in their ruins, whilst his oil paintings remain unimpaired. His works are chiefly historical in their bearing.—Landscape, Cavalier and Lady in the foreground; Daughter of Herodias with the Head of John the Baptist.

GIOTTO DI BONDONE, a celebrated ancient Italian painter and sculptor, was born at Vespignano, in 1276, and died at Florence, in 1336. A disciple of Cimabue (styled the reviver of painting in Italy.) His natural genius soon carried him beyond the attainments of his master. It is related of this artist, that on the occasion of a messenger from Pope Benedict IX. calling upon him unexpectedly for a design, he struck a perfect circle on paper, with one stroke of his hand, saying "There, carry it to the Pope, and tell him you saw me do it." "I asked for a design!" said the astonished man. "Go, sir," answered Giotto "I tell you his Holiness asked nothing else of me." The Pope patronised him as he had anticipated.—The Last Supper.

GIRTEN, THOMAS, an ingenious artist was born in London, in 1773. He learnt drawing from a master, and afterwards perseveringly studied nature. His executions are on cartridge paper, which he was the first to adopt for this purpose. He was a promising artist, but died at an early age, in 1802.—A River Scene.

GOES, HUGO VANDER, a Flemish painter, was born at Bruges, and flourished in the latter part of the fifteenth century. John Van Eyck, the alleged first oil colour painter, was his master.—The Annunciation; The Salutation; The Nativity; The Espousals.

GUARDI, FRANCISCO, born at Venice, in 1712, was a disciple of Canaletto, and excelled, like his master, in Architectural Views. Died in 1793.

GUERCINO, BARBIERI, was born at Cento, near Bologna, 1590, and died in 1666. Called Guercino, from a cast in his eye. He was one of the so-called Tenebrosi masters, from the blackness of their shadows. An imitator of Caravaggio, but afterwards of Guido.—Portrait of a Cardinal; An Altar Piece; Death of Sapphira.

GUIDO, RENI, a highly celebrated Italian painter, was born at Bologna, in 1575; and died in 1642. He became one of the most distinguished pupils of the Carracci. Some of his executions exhibit the highest achievements in art. After studying the paintings of the great masters, his antecedents, his style became fixed, and peculiar to himself. His excellence manifests itself in the delicate portraiture of feelings devout, pathetic, and tender, in which the soul of the man are, as it were, materialised. Latterly he became addicted to gaming, by which he was often reduced to the necessity of foregoing the advantages of deliberately studying his subjects. He is said even to have hired himself at a certain sum per hour on some of these occasions. Thus several of his latter performances will not bear comparison with his earlier productions.—Head of Christ; Venus; Magdalen; Cleopatra and the Asp.

GRANET, FRANCOIS MARIUS, a French painter, was born at Aix, in Provence, in 1774. His subjects were interiors of buildings, and his style (called the Dioramic in small) produces surprising effect.—Franciscans at Service. (Cost £800).

GRANACCA, FRANCISCO, born at Florence, in 1477, and was a successful fellow-student with Michel Angelo Buonarrotti, under Domenico Ghirlandajo, and was the companion of his studies in the academy founded by Lorenzo de Medici, in the Garden of St. Marco. He died in 1544.

GRUNEWALD, MATHIAS, was born at Aschaffenburg, about 1450. He was scarcely equal to Albert Durer, with whom his works have been compared. He died, according to Tuessly, in 1510.

GREUZE, J. BAPTIST, was born at Tournus, in 1726, and died in 1805. He was a noted artist of the modern French school. His talents are displayed in moral, domestic, and affecting subjects.—Girl with a Dog; Girl with a Dove; a large fancy subject of a rural offering.

GUTTIEREZ flourished about the year 1760.—St. Francis in Extacy.

HACKAERT, JOHN, an excellent artist, born at Amsterdam, in 1636, who was much admired for his delicate manner of treating landscapes. He died in 1699.—Landscape.

HALS, FRANCK, of Mechlin, was born in 1584, and died in 1666. As a painter of portraits no one of his time could enter into competition with him, except Vandyck, who visited Hals as a gentleman desirous of having his portrait painted. Hals immediately proceeded with the portrait, when his visitor took the palette and pencils and spent a quarter of an hour in finishing it. Hals, on seeing the work, immediately exclaimed, that none but Vandyck could paint thus.—Sketch of de Ruites.

HANNEMAN, ADRIAN, OR JOHN, a portrait painter, was born at the Hague, in 1611, and died in 1680; he resided sixteen years in England, during which period he painted many of the nobility, and improved himself under Vandyck's influence.—A Portrait of Charles II. is amongst his productions exhibited.

HARLOWE, GEORGE HENRY, an English historical and portrait painter, was born, in 1787, and died in 1819. After considerable progress, he copied his pictures at Lawrence's studio, for which privilege he paid at the rate of one hundred guineas a year, for 18 months. He contracted much of the style of his master.—The Congratulation.

HART, JOHN ALEXANDER, a living English artist, who practises in water-colors.—Cellini Benvenuto.

HAYDON, BENJAMIN ROBERT, was born at Plymouth, in 1786, and became a student of the Royal Academy, in 1804. His taste for drawing discovered itself at an early age. He exhibited his great picture, a *Riposo of the Holy Family*, in 1807. A quarrel with the Royal Academy prevented his becoming a member. He had some qualities which seemed destined to constitute him the founder of an elevated school of art, on which object his ambition was fixed, but his too ardent temper (manifest even in his "Lectures,") excited prejudice and opposition. His "Mock Election," which may be seen in the Exhibition, was produced whilst he was incarcerated for debt in the King's Bench Prison. The picture was purchased by George IV. for 500 guineas. He was the author of many noble productions, and departed under melancholy circumstances, on the 22nd of June, 1846, in his 60th year.

HEARNE, THOMAS, an English artist, born 1744, was intended for an engraver, but became a draughtsman under Lord Lavington, and afterwards proceeded to India. He had a decided fondness for antiquity, and he, in conjunction with Mr. Byrne, produced the valuable work, "The Antiquities of England." His works, in pencil, are a matchless combination of accuracy and tasteful execution.—Dogs.

HEEM, JOHN DAVID DE, an ingenious artist, a native of Utrecht, in 1600. He excelled in the representation of fruit and flowers, and his works are much esteemed. Died 1674.—Fruit.

HEERE, LUCAS DE, was born at Ghent, in 1534. He studied under Floris; afterwards visited France, and resided in England during the reign of Queen Elizabeth, of whom there are several portraits executed by him. He returned to Flanders, where he died in 1584.

HELST, BARTHOLOMEW VANDER, a very eminent portrait painter, was born at Haerlem, in 1613, and deservedly considered one of the most proficient of his countrymen. This artist painted a work which is considered by Sir Joshua Reynolds the first picture of portraits in the world. Died in 1670.—Landscape; Portrait.

HERRERA, FRANCISCO DI, the name of two Spanish artists, father and son; the former, born at Seville, in 1576, was an architect and painter of markets, fairs, and merry-makings, and in his academy was educated the illustrious Velasquez. Died in 1656. The son was born in 1622, and, under the training of his father, and six years' study in Italy, became one of the most accomplished artists of his country, excelling in the delineation of still-life, flowers, and fish. Died in 1685.

HERS, OR HERTZ, J. D., a German painter, born at Nuremberg, in 1599, and died in 1635.—Christ Blessing Little Children.

HEUSCH, W. DE, born at Utrecht, in 1638, and died in 1702. He studied at Rome under John Both, and made rapid progress.—Landscape.

HEYDEN, JOHN VANDER, was born at Gorcum, in 1637, and died in 1712.

He obtained his first knowledge from a painter on glass, and was happy in the selections of his subjects, which generally consisted of views of buildings, ruins, &c. enriched by beautiful landscapes.—View of a Dutch House ; Landscape.

HILLIARD, NICHOLAS, an English miniature painter, was born at Exeter, in 1547 ; he was apprenticed to a goldsmith, and without any instructor copied the works of Hans Holbein. By the influence of Sir W. Raleigh he was appointed goldsmith, carver, and portrait painter, to Queen Elizabeth, as also to her successor. He died in 1619.

HILTON, WILLIAM, born at Lincoln, in 1786. After a course of successful paintings from history, scripture, and poetry, in which his inventive powers, and the ability to picture the deepest emotions of the mind, were strongly manifested, it is lamentable that he received so little support that his income did not exceed £40 a year. He was ultimately appointed keeper of the Royal Academy, where he died in 1839.—Mermaid and Dead Victim ; Rape of Ganymede ; Venus Bathing.

HIRE, LAWRENCE DE LA, a Parisian, born in 1606, and died in 1656, was educated by his father, but subsequently by Vouet. He is not numbered among his imitators, and his style is inferior. His taste was not agreeable and the contours of his figures are incorrect. His landscapes are defective in aerial perspective.—Charity.

HOARE, PRINCE, an amateur painter, and a foreign correspondent for the Royal Academy ; and the author of "The Epochs of Art in England," "Arethusa," and other entertaining works. He was the son of William Hoare, an English portrait painter, who resided at Bath, in 1770, and died in 1792.—Lord Chatham.

HOBBEEMA, M., was born at Antwerp, or Hamburg, about 1611, and died in 1699. His pictures cannot be accounted as of the genuine Flemish School. They formerly attracted little notice, but are now valuable.—Two Landscapes.

HODGES, WILLIAM, was born in London, in 1744, and died in 1797. He acquired his boldness of design and good taste for colouring under Wilson, but his design is defective. He accompanied Captain Cook on his second voyage, as draughtsman.—The Death of Captain Cook.

HOGARTH, WILLIAM. This remarkable genius was born in 1697, or 1698, in the parish of St. Martin's, London. Manifesting an early disposition for drawing, he was apprenticed to a silversmith, with the view of his engraving arms and ciphers. An impulse for painting soon after discovered itself. He first exhibited his ready skill by portraying a quarrel that occurred at a public-house, which he and his companions had entered, during a Sunday excursion, creating much amusement by the "grin" of one of the suffering combatants, whose likeness, in caricature, he in a few minutes extemporised. He entered the academy in St. Martin's Lane, on the expiration of his apprenticeship, and practised drawing from the model, but did not excel in the design of the figure. His representation of Wanstead Assembly is supposed to be the first painting that gave him some distinction. He engraved plates extensively for the booksellers ; amongst them, in 1726, 17 prints for an edition of Hudibras, with a head of Butler. Others, numerous and varied, followed, from 1726 to 1733. His facility at catching a likeness, and disposing his figures in groups, and in holding conversations, brought him considerable occupation in portrait painting. Many of the personages in "The Rake's Levee Room," "Southwark Fair," and the "Modern Midnight Conversation," have been ascertained to be portraits, particularly those of the first named. Soon after his clandestine marriage, in 1730, to the only

daughter of Sir James Thornhill, he commenced "The Harlot's Progress," the merits of which led to a reconciliation with his father-in-law, who had been offended by the stolen marriage of his young daughter. "The Rake's Progress" followed. He added to his reputation, in 1745, by his "Marriage-a-la-Mode." He went to France in the year of the peace of Aix-la-Chapelle, but got no further than Calais; for, while sketching the gate of the town, he was taken into custody, as a spy, and was allowed no alternative but returning to his native land. He satirised the event in his print, "O the Roast Beef of Old England!" With some assistance, he published the "Analysis of Beauty." His brother-in-law, Mr. Thornhill, resigned, about the year 1757, the place of king's serjeant-painter in favour of Hogarth. He died on the 26th of October, 1764, at his residence in Leicester Fields. Dr. Beard (in Cassell's Cyclopædia) aptly describes Hogarth as "the Dickens of the Brush."—Small Portrait; March to Finchley.

HOLBEIN, JOHANNES, was born at Augsburg, in 1498, and died in 1554. When 18 years of age, he removed with his father to Basle, Switzerland, whence, in 1526, he left for England, to escape the ill tempers of his wife. He was introduced to Henry VIII., and became his favourite painter. He is said to have excelled all his contemporaries.—Portraits of Edward VI., Earl of Warwick, Sir Henry Guildford, and Dr. Stokesley.

HONDECOOTER, the head of a family of artists distinguished for painting birds and fowls. Giles H., the father, was born at Utrecht, about 1583, and was a close imitator of the style of David Vinckenbooms. Gysbrecht, H., son of the above, was born in 1613; he scarcely equalled his father, but his descendant, Melchior H., born in 1636, also at Utrecht, acquired considerable fame. His colouring was rich and mellow; his touch was firm and bold, and he imitated the plumage of each fowl with singular perfection. He trained a cock to stand in any attitude he wanted to depict.—Picture of Birds.

HONTHORST, WILLIAM, a Dutch painter, was born at Utrecht, in 1604, and died in 1683. His most creditable performances are in portrait.

HOOGE, PETER DE, a Dutch painter, whose pencil was light, but firm, and his design accurate. He was born in 1643, and died in 1708.—A Woman and Cradle.

HOPPNER, JOHN, of German extraction, was born in England, in 1759. Though possessed of originality, his style of portraiture was founded upon that of Sir J. Reynolds. He inclined to landscape painting, though he was a recognized portrait painter.—Portrait of King William IV.

HOSKINS, JOHN, a distinguished English portrait painter, died in 1664. Patronised by King Charles. He was noted as a miniature painter:—Lord Falkland, and other miniatures.

HOWARD, HENRY, a British painter of poetical and classical subjects, of some note, was born in 1769. He was admitted a student of the Royal Academy, in 1788, an associate in 1801, an academician in 1808, the secretary in 1811, and Professor of Painting in 1833. He died at Oxford, in 1847.

HUDSON, THOMAS, born in Devonshire, in 1701. On the death of Jervase and Kneller, he was the principal artist in the metropolis. Sir J. Reynolds was his pupil. Hudson painted a portrait of George II. and his Queen, which is to be seen in the Exhibition.

HUYSUM, JOHN VAN, an eminent artist, was born at Amsterdam, in 1682, and died in 1749. He formed his own style, and his pictures were principally flowers, fruits, and plants. His education in the art was received from his father, Justus V. Huysum. The pieces of this clever

artist are wonderfully truthful, and exquisitely finished. The processes of mixing and preserving the lustre of his colours he kept strictly secret.—Flowers and Fruits.

IMOLA, INOCENZIO T. DA, born, as his name indicates, at Imola. He painted a number of pictures for the churches at Bologna, having received his instructions from Albertinelli. He died of the plague, in 1550.—An Altar Piece; Holy Family.

IRIARTI, IGNACIO DE, a Spanish artist, born in 1620, whose landscapes are highly spoken of by Palomini.—Landscape.

JACKSON, JOHN, a celebrated English portrait painter, was born in 1778, at Lasingham, Yorkshire, and died in 1831. He was the son of a village tailor, and his first attempts were at the village school, where he was frequently found sketching the features of his school fellows, including, amongst them, the since celebrated Rev. Robert Newton, D.D. One of the villagers, a house painter, gave Jackson wherewith to colour his drawings. Lord Mulgrave, having noticed the quality of some of these, sent him to London, where, under the patronage of Lord Beaumont, his abilities secured him distinction. His employment became extensive, and his portraits include many of the principal persons of the time.—Portrait.

JAMESON, GEORGE, a painter distinguished by the cognomen of the Vandyck of Scotland. As a portrait painter, he surpassed all his countrymen, being a native of Aberdeen. He was born in 1586, and died in 1644. He travelled on the continent, and was for some time a fellow pupil, under Rubens, with Vandyck. Charles I. sat to Jameson, when on a visit to Scotland, and presented the artist with a diamond ring from off his finger. His works are generally less than life-size.—Portrait.

JANSEN, C., was born at Amsterdam, in 1590. He came to this country in 1618, and served James I. as portrait painter. He generally painted on boards, and though he possessed not the freedom and grace of Vandyck, was superior to him in the finishing of his pictures. He died in Amsterdam, in 1665.—Portrait of Bacon, Lord Chancellor.

JERVAS, CHARLES, a native of Ireland. He was unjustly panegyrised by Pope, though he was grossly deficient in all the necessary qualities of an artist. He, however, obtained considerable means from his profession. On comparing his copy of a picture by Titian, he exclaimed, "Poor little Tit, he would stare!" His instructor, Kneller, hearing Jervas had set up a carriage and four, said, "Mine Cot! if his horses don't draw better than he does, he will never get to his journey's end." He, however, did get to his journey's end, in 1740.

JORDAENS, JACQUES, an excellent Flemish painter, was born at Antwerp, in 1594, and became a disciple of Van Oort, afterwards of Rubens. Like most aspirants to the fine arts, he had a longing to visit Rome, but early marriage prevented him, and, as a natural consequence, his works did not reach that elegance and grace which can alone be attained by studying the works of masters who have concentrated and extended the excellencies and principles of their antecedents through generations. Such, however, was his genius, that the jealousy of Rubens was awakened, and it is said he gave him such work as weakened his powers.

JUANES, JUAN BATISTA, a Spanish painter, was born in 1523, at Valencia, and died in 1579. Many of his works are in the convents of his native city, but those which have come under observation have received the highest encomiums.—Coronation of the Virgin; Virgin and Child; Mary Magdalen and St. John.

KAPPELLE, JOHN VAN, a Dutch painter and scholar of the younger Vandervelde, flourished about 1710.—A Calm.

KAUFMANN, MARIA ANGELICA, a lady of genius, was born at Coire, in 1742. Her natural abilities were early observed, and her father conducted her to Milan, Venice, and Rome, thus adding to her taste and attainments. In England she was favourably received and well employed. Unfortunately for her happiness she was deceived by the footman of a German Count, who passed himself off as his master, and married her. She died in Rome, 1807.—Portrait.

KEULEN, JANSON VAN, was born in London, of Dutch parents, and his paintings were much esteemed by Charles I. He died in 1665.

KNELLER, SIR GODFREY, a painter of eminence, was born at Lubeck, about 1648. Not destined for a military life (for which he had been educated), his father was constrained to place him under Bol, at Amsterdam. He afterwards profited under Rembrandt, subsequently studied in Italy, then settled in England, and soon after painted the portraits of the king and some members of the royal family. In all, ten sovereigns sat to this artist, including George I., who created him baronet. He died in 1723.—Portrait of Peter the Great, of Russia.

KONINGH, PHILIP DE, a painter, was born at Amsterdam, in 1619, and died in 1689. He was a pupil of Rembrandt, to whom he did honour.—Landscape.

LANCE, MICHEL, a painter of fruit, flowers, and animals, was born at Rouen, in 1613, and died in 1661.—Fruit.

LANFRANCO, GIOVANNI, a native of Parma, was born, in 1581, and died in 1647. He was of a poor family, and when very young was continually drawing with coal upon the walls, paper not being large enough for the scrawl of his ideas. This disposition for magnitude of drawing is developed in the future executions of this master. Some of the figures painted by him in the cupola of St. Andrea della Vallo, are 20 feet in height. In the grace of his figures, he has not, as he aimed, approached Correggio.

LANCRET, NICHOLAS, was born at Paris, 1690, and died in 1743. He was the pupil of Gillot and Watteau.—A small upright Picture of a Party Regaling by a Fountain.

LAWRENCE, SIR THOMAS, was born at Bristol, in 1769, and died in 1830. He succeeded West as P.R.A., and was an extraordinary and distinguished painter, naturally endowed with fine and poetical feelings. At the age of nine years, without the slightest instruction from anyone, he copied, in a masterly style, historical and other subjects; executed with amazing success compositions of his own, and could in seven minutes draw a correct likeness. He owed his chief success to the skilful flattery of his female portraits. He succeeded Sir Joshua Reynolds as painter to the king, and was knighted by the Prince Regent, in 1815.—Portrait of George Augustus Leigh, Esq., long connected with Manchester, and partner in the firm of Philips and Lee, Salford, the first introducer of gas into a cotton mill in Manchester, as well as into private residences.

LEGNANO, STEFANO, was the son of a portrait painter, from whom he received his instructions, and subsequently from Cignani and Maratti. His style was a blending of the Roman Milanese and Bolognese manners of painting, and his works discover a fine imagination. His subjects were historical (sacred and fabulous).

LELY, SIR PETER, a distinguished portrait painter, was born at Suest, Westphalia, in 1617. He came to England in 1641, where he succeeded Vandyck, and in two years after his arrival painted the portrait of Charles I. After the death of Charles, he was ordered, by Cromwell, to paint his portrait in the following words: "Mr. Lely,—I desire you will use all your skill to paint my picture truly like me, and not flatter me at all, but

remark all these roughnesses, pimples, warts, and everything as you see me, otherwise I will never pay you a farthing for it." After the Restoration, Lely was state painter to Charles II., who knighted him. He died of apoplexy, in 1680, while in the act of painting the portrait of the Duchess of Somerset. His touch was light and free, and his figures amiable and graceful.—Portraits of Nell Gwynne; Countess de Grammont.

LEONARDO, FRAS. AGOSTINO, a Spanish painter and ecclesiastic, was born in 1580, and died in 1640. His works were principally for churches and convents.

LEYDEN, LUCAS VAN, is generally regarded as the patriarch of the Dutch school, was born at Leyden in 1494, and died in 1533. He engraved plates from his own designs before he had attained nine years, and astonished the artists of his time equally by his precocity and his ability.—Virgin, with Head of Christ, on wood; Virgin and Child, on wood.

LIEVENS, JOHN, an historical and portrait painter, was born at Leyden, in 1607. He had such a natural inclination for painting that, at 12 years of age, he copied Van Haerlem's Democritus and Heraclitus so exactly that they might have been mistaken for the originals. He was a careful student of nature, and an excellent engraver. He died at Antwerp in 1663.—Job.

LINGLEBACH, JOHN, a painter of fairs, markets, mountebanks, marine views, and landscapes, born at Frankfort-on-the-Maine, in 1627, and died in 1687. He studied six years at Rome.—Italian Seaport and Market.

LINT, HENRY VAN, a Flemish landscape painter, who flourished in 1680. View of a Harbour.

LIPPI, FRANCESCO FILIPPO, a painter of the Florentine school, born about 1421, who studied under Masaccio, under whom, by great assiduity, he made rapid progress. He was taken prisoner, with some of his friends, while on board a felucca, and carried off to the Barbary states, where he was detained a year and a half, gaining his liberty by his professional services. On his return to Florence, he was employed by the nobility, and rose to eminence. He was poisoned in 1469. His manner was grand and elegant, and his colouring agreeable.—Madonna and Child.

LIVERSEAGE, HENRY, born at Manchester, 1803. As an artist his power lay in the delineation of characters. He executed a series of pictures of a dramatic kind, some of which were of a humorous stamp. He died in January, 1832.—The Inquiry.

LOMBARD, LAMBERT, born at Liege, in 1500. He repaired to Italy, and became the disciple of A. del Sarto. His studies were extensive. He was the means of improving the style of the painting of his countrymen, by imbuing it with more of the grace and the antique. He died 1560.

LORME, ANTONY DE, flourished 1660, was a native of France, and a painter distinguished for his pictures of the interior of churches, &c.—Interior of a Church.

LORRAINE, CLAUDE, born at Lorraine, 1600, and died in the year 1682. Eminent as a landscape painter. He was originally apprenticed to a pastry-cook, afterwards engaged, in Rome, by Agostino Tasso, to clean his palettes and pencils, grind his colours, &c. It was with difficulty he took up the rudiments, but when he possessed himself of them, the genius displayed in his works soon commanded the admiration of all.—Landscape; Seacoast, with Figures.

LOUTHERBOURG, PHILIP JAMES DE, born at Strasbourg, in 1740, and was educated at the College of his native city in languages and mathematics, being intended for the army. But his genius fitted him more for the fine arts, which he followed successfully under C. Van Loo, at Paris.

He came to England, and was employed by Garrick as a painter of scenery at Dury Lane. His chief excellency was in landscape.—Landscape.

LUINI OR LOVINI, BERNARDINO, the celebrated imitator of L. da Vinci; was born, in 1480, at Luino, in the Milanese.—Virgin and Child.

MAAB, NICHOLAS, was born at Dort, in 1632, and died in 1693. Instructed in the school of Rembrandt, but he did not embrace his style. Portraiture was his forte. The Listener; Lace Maker at Work.

MARUSE, JOHN DE, was born in Hainault. In his youth he acquired great fidelity of drawing, from his attentive study of nature. He visited England about 1502, and painted the portraits of the children of King Henry VIII. He studied in Italy, and his style had great influence on the Flemish school of painters. He was addicted to intemperance, and sold a brocade dress, at a tavern, in which he was to appear before Charles V. and painted a paper one so exceedingly like it as to deceive the Emperor.—Virgin Enthroned; Adoration of the Kings.

MANTEGNA, ANDREA was born near Padua, in 1431. Such was his progress, that his teacher, Squarcione, adopted him as his son. His extraordinary talents and rising reputation induced J. Bellini to give him his daughter in marriage. He painted a chapel in the Vatican for Clement VIII.; and was one of the earliest engravers.—The Triumph of Scipio; Christ on the Mount of Olives.

MARTIN, JOHN. This celebrated painter is almost universally known. His last great works were, The Great Day of His Wrath, the Last Judgment, and the Plains of Heaven, which have been extensively exhibited. He died in 1854.—The Plagues of Egypt.

MASACCIO, TOMMASO a celebrated painter of the Florentine school, was born in 1401. His great merits were soon discovered, and in his school the best of Florentine artists studied. His works procured for him universal approbation, and he is considered one of the great fathers of modern art. The most eminent artists have formed their tastes and learned their art by studying his works, including M. Angelo, L. da Vinci, Perugino, and Raphael. His genius was extensive, his invention fertile, and his manner of design had unusual truth and excellence.—Study of an Undraped Figure.

MATSYS, QUINTIN, a Flemish painter, a native of Antwerp, was born in 1450, and died in 1520. He was originally trained for the anvil.—A small Altar Piece; The Misers.

MAZZOLINI DI FERRARA, was born about 1481. He was a scholar of L. Costa, and his works (sacred subjects) are very highly finished. He died in 1530.—Adoration of the Shepherds.

MELOZZO DA FORLI, a native of Forli, and flourished about 1472. To him is ascribed the first practice of fore-shortening, afterwards carried to a high state of perfection by Correggio.—Christ Bearing the Cross.

MEMMI, SIMONE, a Sieneſe artist, was born in 1285. He was a pupil and close imitator of Giotto, and was employed by that master in the Mosaic paintings of St. Peter's at Rome. He died in 1345.

MENGS, ANTONIO RAPHAEL, a celebrated painter, was born at Auszig, in Bohemia, in 1728. At 13 years of age he went to Rome, under the auspices of Augustus III. King of Poland. He was afterwards engaged by Charles, King of Spain, and by Clement XIV., at the Vatican. His frescos are superior to his oil paintings. Mengs withdrew himself from society, intent upon nothing but the attainment of his art, even neglecting the necessary care of his health.—Portrait.

METZU, GABRIEL, a delightful painter, was born at Leyden, in 1615.

His model appears to have been Terbourg. His elegance and correctness of design are admirable. He died in 1669.—The Intruder.

MIERIS, WILLIAM, was born at Leyden, in 1662, and died in 1747. (Called the young Mieris.) His father (Francis) and his elder brother (John) were admirable painters. William's subjects chiefly represented tradesmen in their shops; peasants selling vegetables, &c., and pictures of private life. His father (born in 1635, and deceased in 1681), an extraordinary painter, was not equalled by either of his sons.—The Green-grocer.

MILLAIS, JOHN EVERET, an eminent living painter, was born at Southampton in 1829. A passion for the arts early manifested itself, and at 11 years of age he was admitted a student at the Royal Academy. He is one of the "Pre-Raphaelite Brotherhood."—Autumn Leaves.

MIREVELT, MICHEL JANSEN, an historical and portrait painter, was born at Delft, in 1568. He was an exact student of nature; was invited by Charles I. to visit London, but refused, as the plague was then raging. His works numbered about five thousand.

MODENA, PELLEGRINO DA, was born at that city, in 1485. He was a disciple of Raphael, and as such was the only one who came near him in sublimity of style and chasteness of design. He was killed in 1523, by the seconds of a duel, in which his son was victorious.

MONTAGNA TULLIO, a fresco and oil painter, born at Rome, who flourished under Clement VIII.—Part Altar Piece.

MONNOYER, BAPTIST, an artist, born at Lisle, about 1635, and died 1699. He adorned the Palaces of Marly, Meudon, and Versailles. He then executed, in England, some of his choicest works in fruits and flowers. He was subsequently employed by Queen Mary II. His son Anthony did not attain the excellence of his father.

MORALES, LUIS, born at Badajos, in 1509, died 1586. All his pictures are sacred subjects, and resemble, in some respects, the works of Da Vinci.—Pieta.

MORO, SIR ANTONIO, born at Utrecht, 1519, died 1575; studied under Schorel, and afterwards at Venice and Rome. His paintings, although excellent, do not equal those of Titian and other great masters. Most of the princes of Europe employed him, and he received high honours.—Portrait.

MORGENSTERN, JOHANN, L. E., a painter of the interior of churches, executed in talented style, the figures being skilfully introduced. Born at Rudelstadt, 1738, died 1819.

MORLAND, GEORGE, an artist of extraordinary merit, who early showed his talents. His most admired pictures are those in which he introduces sheep, pigs, and asses. He died in 1806.—Gypsies Encamped.

MORONI, G. B., born 1528, was instructed by Moretto. Titian allowed that Moroni's portraits were the nearest approach to his own in merit.—Head of Philosopher.

MOSTAERT, FRANCIS, GILES, AND JOHN, the last (born at Haerlem, 1499, died 1555) painted portraits of the nobility and sovereigns of his time. Francis and Giles were twins, born 1520. The former painted landscapes, the latter, figures and history.

MUDO, El (so called from his being deaf and dumb), was born at Legrono, in 1526, died 1579. By his excellency in the art he acquired the appellation of "The Titian of Spain," having studied under Titian, at Venice. Philip II. of Spain, patronised this artist munificently.

MURILLO, BARTOLOME ESTEVAN, was born at Pilas, a town about 15 miles from Seville, in 1613, and ranks high in the Spanish school. His inclination for the art discovered itself early, and he was instructed by a relative.

He selected for his first subject Beggar-boys and Rustics, which he depicted with faithfulness and charming simplicity. He subsequently obtained admission into the academy of Velasquez, at Madrid, and Velasquez secured for him access to the royal collections. Here he studied the works of Titian, Rubens, and Vandyck, with manifest advantage in the style of his colouring. Returning to Seville, he commenced his first great work, in Fresco, in the convent of San Francisco. A suite of pictures, illustrative of the History of Jacob, with other noble works, added to his fame. His last picture was that of St. Catherine, in the church of the Capuchins, at Cadiz. While executing this, he unfortunately fell from the scaffold, and after suffering from the effects for some time, he died at the age of 72, in 1685.—Joseph Borne by his Brethren to the Mouth of the Well; The Adoration of the Shepherds; Abraham Entertaining the Angels; Head of a Bacchante.

MUSSCHER, MICHEL VAN, a Dutch painter of conversations and small portraits, whose style resembles that of F. Mieris. Born 1645, died 1705.

MYTENS, MARTIN, was a native of Stockholm; born 1695, died 1755. His accomplishments excited surprise at 11 years of age, and he continued to add to his merits by visiting the principal seats of art in Europe, being employed by the Duke of Orleans, Louis XV., the Czar Peter, the Grand Duke Florence, and the King and Queen of Sweden, whose portraits he painted.—Portraits.

NASMYTH, ALEXANDER. This famous Scotch landscape painter was born in 1750, died 1840. He has left few picturesque points of the "Land of the mountain and the flood" unhonoured by his pencil, exhibited in their wildest phases.—Portrait of R. Burns.

NASMYTH, PATRICK (the son of the preceding), born 1787, died 1831, in London.—A Woodman's Cottage.

NEER, ARNOLD VANDER, well known by peculiarity of style, was born at Amsterdam, 1619. He painted Views of Rivers and Canals by Moonlight, &c., died 1683.

NETSCHER, GASPARD, an historical and portrait painter, born at Prague, 1636, died 1684. His father perished in the war, and two of his brothers by famine. He became an adopted child of a physician, who had him educated in the fine arts. At Bordeaux, he commenced portrait painting, and became one of the best painters of the Flemish school. Two sons of this painter proved eminent artists.—Lady in Satin.

NEWTON, FRANCIS MILLER, an eminent portrait painter, born in London, 1720, died 1794.—Portrait of Abelard.

NEWTON, GILBERT STUART, was born in Halifax, Nova Scotia, in 1795, after visiting Rome he settled in London. His pictures embraced scenes from Shakspeare, and others are highly pleasing and humorous in their character, died 1835.—Scene from the Beggars' Opera.

NOLLEKENS, JOSEPH, R.A., an eminent English sculptor, born in London, 1737, died 1823. At 11 years of age he was placed under Peter Scheemaker, where he gave no promise of his future talents. He afterwards applied himself to study, and carried off several prizes at the Society of Arts, in drawing and sculpture. At Rome, whither he repaired as soon as his means permitted, his progress was rewarded by a gold medal from the Roman Academy. On his return to England, after nine years' absence, he was honourably patronised. His "Venus with the Sandal" was his chef d'œuvre. It occupied him at intervals, 20 years.—Bust of Pitt.

NORTHCOTE, JAMES, an artist and author, born at Davenport, 1746, and was a student under Sir J. Reynolds. He visited Rome, and painted several pictures, which gained him some fame. As an author, his works

are not entitled to much consideration, although he aspired to be a fabulist and a biographer. His historical paintings (ancient, modern, and sacred) are worthy of notice, from the unmistakeableness of their representations, and the grace of their expression.—*La Fayette, in the Dungeon, at Olmnitz.*

OCTERVELT, born in Holland, about 1655; a painter of domestic scenes, &c. He excelled in his painting of satin draperies.—*A Woman Tiekling a Sleeping Cavalier.*

OLIVER, ISAAC AND PETER, were two eminent miniature artists; Isaac was born in 1556, died 1617; in this branch of art he has never been surpassed. It is supposed he received his instructions from Hillard and Zucchero. His works include portraits of Queen Elizabeth; Ben Jonson; and James I. Peter, the son and pupil of the preceding, born 1601, did not confine himself to portraits, but produced some exquisite miniature historical pictures, under the patronage of Charles I. He died in 1660.

OGGIONE, MARCO, a distinguished painter, of the Milanese school, and a favored pupil of L. da Vinci. He is noted for the beauty and boldness of design which characterise his extensive works in fresco. Born about 1480, died 1530.—*St. Jerome Adoring Madonna and Child.*

OPIE, JOHN, an eminent English artist, born 1761. His genius was early evident, and, contrary to his father's wishes, he yielded to its promptings. At 16 years of age he was patronised by Lord Bateman. He was enabled to proceed to London. His best productions possess breadth of feeling, his color is chaste, and his chiaro-oscuro judicious. He died in 1807, esteemed in his moral and professional character.—*Age and Infancy.*

ORCAGNA, ANDREA, an architect and painter, born at Florence, 1329, died 1389.—*Noli me Tangere.*

ORLEY, BERNARD VAN, of Brussels, born 1490, died 1560. A disciple of Raphael, and an eminent painter of his time, employed by Charles V.—*Scourging of Christ; Christ Bearing His Cross (on wood); Christ Mocked; Christ and Mary Magdalen.*

ORRENTE, PEDRO, born at Murcia, 1560, died 1642. He was a pupil of G. Bassano, and imitated his style.—*St. John and the Lamb, at a Fountain.*

OS, JAN VAN, a noted painter of fruits, flowers, and marine subjects. Died 1808.—*Flower Piece.*

OSTADE, ADRIAN VAN, (Dutch school,) a noted painter of peasantry scenes, born 1610, at Lubeck, died 1685. A disciple of F. Hals, and remarkable for the peculiarity of his works, and the true and natural manner of their execution.—*Persons Singing and Playing; Skittle Players.*

OSTADE, ISAAC VAN (brother to the foregoing, of whom he learned his art), born 1617. He proved a far inferior painter to his brother, whose style he imitated.—*Travellers Halting; Village Fair.*

OVERBECK, BONAVENTURE VAN, an admired historical painter, born at Amsterdam, in 1660, in fortunate circumstances, and rose to eminence in his profession.—*The Incredulity of Thomas.*

OWEN, WILLIAM, a celebrated English painter of portraits and fancy subjects, born at Ludlow, in 1769. He had not the advantage of early instruction, although he in his childhood gave strong evidences of his inclination to the art. He afterwards was extensively patronised by statesmen and nobles, chiefly portraits.

PACCHIAROTTI, JACOPO, a native of Siena, flourished about 1535. His works will bear comparison with those of the first Italian masters.—*Holy Family.*

PALENIER, JOACHIM, a native of Dinant, born 1490, died 1548. He painted landscapes and small figures.—The Magdalen.

PALMA, GIACOMO, was born at Serinalto, about the year 1540. From the style of his early paintings, it is probable he was a student under Bellini and Giorgione. His fame has been dulled by the inferior execution of his latter works. His early works are greatly esteemed.—The Entombment.

PARMEGIANINO, OR MAZZUOLI, FRANCESCO. This painter was born at Parma, 1503, and, without the aid of superior instruction, painted, when he was 16 years of age, "The Baptism of Christ by St. John," to the astonishment of his contemporaries. He was patronised by Clement VII., and stood high in his favor. His style shows elegance of contour, and the most captivating grace in his attitudes; his colouring is also highly pleasing. As an engraver he was the first who produced etchings in Italy. He ruined himself by the study of Alchemy.—The Marriage of St. Catherine; Charles V.

PATER, JOHN BAPTIST, born at Valenciennes, 1695. He was a disciple of Watteau, and was an excellent colourist, but neglected too much the study of nature. Died 1736.—A Fête Champêtre.

PENNI, GIOVANNI FRANCESCO, born at Florence, 1488, and died 1528. Studied at Rome under Raphael. He excelled in landscape and architecture.—Holy Family.

PENZ, GEORGE, a German painter and engraver, whose works are greatly esteemed. He flourished about the commencement of the sixteenth century.—Portrait of Erasmus.

PERUGINO, PIETRO, an Italian painter, born 1446, died 1524; a fellow pupil of L. da Vinci; both disciples of Andrea Verrocchio. Perugino is remarkable as being one of the instructors of Raphael. He realised great wealth by his talents; was of very miserly habits, and his being robbed of his money caused his death.—Madonna and St. John, in medallions.

PERUZZI, BALDASSARE, an eminent Italian painter and architect, born at Siena, 1481, and died 1536. His pictures are generally architectural. He was exceedingly industrious in his studies, and his works received the admiration and applause of the leading contemporary masters. He is distinguished for the accuracy and illusive effect of his perspective, and the correctness and beauty of his detail.—The Nativity.

PETERS, BONAVENTURA, a painter, born at Antwerp, 1614, justly celebrated for his thrilling representations of shipwrecks and sea storms.—Storm at Sea.

PHILLIPS, THOMAS, R. A., a most eminent English portrait painter. He was originally a painter on glass, and as such was employed at Windsor, by Benjamin West. He subsequently rose to a high position in his profession, and has been termed the Vandyck of England. In 1802 he painted by stealth (with the connivance of Josephine), a portrait of Napoleon.—Portrait of Byron.

PROMBO, SEBASTIAN DEL, an Italian historical and portrait painter, born 1485, and died 1547. His genius was educated under G. Bellini and Giorgione. His best works resemble those of his latter master in many respects. He was the inventor of the art of painting upon walls with oil.—Head of Christ; Virgin and Child; The Entombment of Christ.

PLAZER (or Platzter), JOHANN GEORGE, a painter of small historical pictures in a peculiar style,—abounding with figures in theatrical action, the colouring gorgeous, but deficient in harmony and chiaro-oscuro. Born about 1702; died 1760.—The Philistines; the Death of Samson.

POELEMBURG, CORNELIUS, born at Utrecht, 1586. His initiatory educa-

tion was received from A. Bloemaert ; but he improved himself at Rome. He was employed by Charles I., and was eminently successful in his native town. Died 1660.—Masquerading Party.

POLLAJUOLO, ANTONIO, was a native of Florence, born 1426. He was a goldsmith and designer ; afterwards learned casting in metal under L. Ghiberti, and was one of the earliest Italian engravers.—David and Goliath (Shield).

POND, ARTHUR, an English portrait painter and engraver, resided in London in 1740, and died 1758.—Portrait of the Duke of Cumberland.

PONTORMO, JACOPO CARRACCI DA. His real name was Carracci ; called Pontormo from the place of his birth, which was in 1493, and died 1556. While he was a pupil under Andrea del Sarto his master became jealous of his abilities and dismissed him. This only tended to spur him forward, and his success was eminent, though he seems to have lacked confidence in his abilities, as he too frequently copied the style of others, to the prejudice of his own.—Venus and Cupid.

POOLE, PAUL FALCONER, one of our living artists. He received a gold medal from the Manchester Royal Institution, in 1845.—Crossing the Stream.

POTTER, PAUL, born 1625, at Enkhuysen, died 1654. A Dutch landscape painter of precocious genius ; considered an expert painter at 15. His works possess genuine merit.—Cattle in Front of a Stable.

PORDENONE, J. L. (real name Giovanni Antonio Licinio), born 1484, died 1540. Having learned the principles of his art he went to Venice, and became intimate with Giorgione. There was close competition and hostile feeling between this artist and Titian, whom he did not equal, though he is entitled to rank second in the Venetian school of painters.—Portrait.

POUSSIN (or DUGHET), GASPARD, born at Paris, 1600, died 1663. He was employed originally by Nicolo Poussin to clean his brushes and prepare colours, &c. He became a celebrated landscape painter, and was exceedingly expeditious. He was deficient in the human figure, and the figures of his paintings were introduced by N. Poussin, who was his brother-in-law.—Landscape and Stream ; a View of Tivoli.

POUSSIN, NICOLO, a celebrated French historical painter, born at Andely, in Normandy, in 1594. After elementary instruction, he closely applied himself to the study of the best masters. He fully comprehended the exquisiteness and grace of the antiques, the spirit of which are diffused through his productions. He, however, lacked the fire and spirit of colouring exhibited in the works of Guido and Titian. The immense price which the pictures of this artist obtain, is a marked indication of his excellency.—The Seasons Dancing to the Music of Time.

PRIMATICCIO, FRANCESCO, an efficient painter, born at Bologna, 1490, of noble family, died 1570. France is indebted to this artist for the enhancement of genuine taste by his free and bold style.—Penelope and Ulysses.

PYNAKER, ADAM, a Dutch landscape painter, born 1621, died 1673. His small pictures are accounted his best works.—View on the Tiber.

RAEBURN, Sir HENRY, an ingenious artist, born at Edinburgh, but educated in Italy ; was appointed painter to George IV. in Scotland, by whom he was knighted. He died in 1823.—Portrait of the Laird of M'Nab.

RAMSAY, ALLAN, was a son of the poet of the same name, being himself a man of literary attainments, and born at Edinburgh, in 1709. After preliminary instruction, he studied three years in Rome, and on his return had the honour of painting the portrait of the Prince of Wales, afterwards George III.—Portrait.

RAPHAEL, SANZIO. This illustrious artist was born at Urbino, in 1483, and though he only lived until he was 37, attained to an excellence in painting never surpassed. He studied advantageously the works of L. da Vinci, M. Angelo, and Bartolomo Baccio. Pietro Perugino was his first instructor. His studious observance of the beauty and grace of the antique statues, combined with a lofty conception of the elegance and simplicity of nature, resulted in the attainment of those enchanting graces of composition, and inimitable delicacy of expression and feeling, radiant in all his productions. His works are not glaringly attractive,—they are rather truthfully unobtrusive; and to describe his works in proportion to their merit would be impossible. Mengs said the Grecks sailed majestically between earth and heaven: Raphael walked with propriety on earth.—*Dolphin Carrying a Wounded Child to Shore* (being the only piece of sculptor by Raphael); *Holy Family*; the *Agony in the Garden*; the *Crucifixion*.

REINAGLE, PHILIP, a painter who excelled in pictures of dead game, hunting-dogs, and shaggy ponies. He also painted portraits and landscapes. He became a member of the R.A. in 1812, and died in 1834.

REMBRANT VAN RYN, a celebrated historical and portrait painter, born near Leyden, 1606, and died 1674. He formed his own manner, studying nature without regard to elegance of selection. He received 100 florins for the first picture he sold. When his abilities became known, he was soon patronized by the nobility. His not studying in Rome has been assigned as a reason for the peculiarity of his style. In his portraits, the striking features were faithfully depicted without any approach to flattery. His great defects appear in the design of the nude figure; but in other branches—as colouring, expression, force of light and shadow—he had few equals, and no superiors.—*Entrance to the Sepulchre*; the *Sermon on the Mount*; *Unsuccessful Servant*; his own portrait.

REYNOLDS, SIR JOSHUA, who is justly regarded as the bright luminary of the English school, was the son of the Rev. Samuel Reynolds, and was born at Plympton, in Devonshire, July 16th, 1723. In his eighth year he made a correct drawing of Plympton School, according to the rules he had learnt by studying “*Jesuit’s Perspective*.” His juvenile predilection for the art was confirmed by a perusal of Richardson’s “*Theory of Painting*,” especially by the author’s enthusiastic eulogiums upon Raphael. In 1740, his father gratified his propensity by placing him under the instruction of Mr. Hudson, a then noted metropolitan portrait painter. In three years he surpassed his tutor, who became jealous of his rival, and Mr. Reynolds returned to Devonshire, where he painted portraits with growing success. He then established himself at Plymouth Dock, where he was patronised by Lord Mont Edgcombe. His patron introduced him to Captain Keppell, who offered him a voyage to his station in the Mediterranean. He sailed from Plymouth in 1749, and on landing at Leghorn, proceeded thence to Rome, where he was assiduous in his studies, sketching from the works of Raphael, Michel Angelo, and other great masters. After leaving Rome, he visited Florence and Venice, and returned to London after an absence of three years. He painted a portrait of his friend Admiral Keppell, the excellency of which caused him to be regarded as the brightest star that had shone in England since the days of Vandyck. He became an intimate friend of Dr. Johnson, and so continued. In 1768, the Royal Academy was instituted, and as Mr. Reynolds ranked at the head of his profession, he was chosen president, and was soon after knighted by the king. His discourses before the members of the Academy have tended strongly to confirm the fame which

Sir Joshua acquired by his pencil. He made a tour of the Netherlands, in order to inspect the productions of the Dutch and Flemish schools. In 1786 he was commissioned by the Empress Catherine of Russia to produce an historical piece, and chose for his subject "The Infant Hercules strangling the Serpent." After achieving many marvels of skill and beauty, his sight became so seriously affected, in the year 1789, while painting the portrait of the Marchioness of Hertford, that he was obliged to relinquish his favourite pursuit. He, however, enjoyed the society of his friends for a time; but subsequently suffered from a disease of the liver, and died February 23rd, 1792. He was interred in the crypt of St. Paul's, and his remains were placed near those of Sir Christopher Wren.—Portrait of himself; Miss Farren (afterwards Countess of Derby) as Comedy.

RIBALTA, FRANCISCO, born 1551, was one of the greatest historical painters of Spain. He formed his style by studying the works of Juanes, at Valencia. His son Juan was a clever artist, and their works are frequently confounded. He died in 1628, the same year as his father.—Portraits.

RICHARDSON, JONATHAN, an English painter, and writer (in conjunction with his son) on art, born 1666, and served six years as a scrivener. Aspiring to the fine arts, he became a diligent student, and was at one time at the head of portraiture in England.—Lord Chancellor Cowper.

RIGAUD, HYACINTHE, was a native of Perspignan, born 1659. Instructed by his father Matthias, he studied under several French artists, and ultimately was noticed by Louis XV., and is accounted one of the best painters of his country, and has been called the "French Vandyck."—Samson and Delilah.

RILEY, JOHN, a portrait painter, who served Charles II., James I., and William and Mary, whose portraits he painted. Born in London, 1646, and died there, in 1691.—Portrait.

ROBBIA, LUCA DELLA, the inventor of sculpture in the material known as "Della Robbia," or terra cotta ware, enamelled in different colors. ANDREA (born 1437, died 1528), his nephew, and four sons of the latter, Giovanni, Girolamo, Ambrogio, and Luca, all practised in this branch of sculpture. Their works are principally executed in relieve, and those exhibited are comprised in the Soulages collection.

ROELLAS, JUAN DE LAS, born at Seville, 1560, where he died in 1620, having adorned many churches.—Madonna and St. Elizabeth.

ROMANO, GIULO, a painter who was schooled under Raphael, and attained to eminence. He possessed the energy of his master's character, and delighted chiefly in heroic subjects. Born at Rome, 1492, died 1546.—Conversion of St Paul.

ROMNEY, GEORGE, an eminent portrait and historical painter, born at Dalton, in Lancashire, 1734. His father was a builder, and George was intended for the same business; and it was not without difficulty he was allowed to pursue the profession of portrait painter. When he had obtained means he proceeded to London, where his talents in painting scenes from Shakspeare and other historical subjects, obtained him admiration and success.—Portrait.

ROSA DI TIVOLI (or Roos) was a son of the eminent artist, J. H. Roos, by whom his natural genius was educated. He executed his pictures with surprising neatness, truth, spirit, and despatch.—Youth Seated among Sheep.

ROSA, SALVATOR, a renowned painter of history, battles, sea-pieces, and landscapes, born at Naples, 1614, died, 1673. Painted for some time in great poverty and obscurity, until one of his productions attracted the

attention of Lanfranco, who generously enabled him to visit Rome. He was much of a humourist, and fond of a joke. In both the sister arts of poetry and painting, he was esteemed one of the most excellent masters that Italy produced in the seventeenth century. He painted landscapes, battles, and sea-ports, with figures, which secured high prices.—A Grand Landscape.

ROSELLI, COSIMO, born at Florence, in 1416, was at first a portrait painter, but was subsequently engaged by Sixtus IV. in the ecclesiastical edifices of Rome. He endeavoured to conceal the defects in design of his pictures by giving them a glaring brilliancy. Died 1484.—Altar Piece.

ROTHENHAMER, JOHN, a painter in fresco and oil. He was born at Munich, in 1564; and after studying at Rome he went to Venice, where he made Tintoretto his model, and was successful in his design of the nude figure.—The Last Judgment.

ROUBILLIAC, FRANCIS, a Swiss sculptor, born at Berne, 1703, died 1762. He visited England, and there are several beautiful monuments of his execution in Westminster Abbey.—Prometheus Chained (in marble).

RUBENS, SIR PETER PAUL, the great master of the Flemish school, born at Antwerp, 1577, died 1640. His productions are immensely numerous, including historical, portrait, landscape, animals, fruits, and flowers. His inventive powers were equalled by the facility with which he could exercise them. Though his productions may not possess the evidences of that extreme refinement and delicacy of conception discoverable in the achievements of the great Italian masters, and particularly in the works of Raphael, he was endowed with a strength of imagination and power of expression, of which his works only can convey an adequate idea. He was possessed of great intelligence, which, combined with an amiable disposition and his transcendent artistic abilities, made his fame European. He was engaged by the chief sovereigns of his time, by whom he was munificently rewarded.—St. Martin Dividing his Mantle with a Beggar; Holy Family; the celebrated Rainbow Landscape; Diana's Departure for the Chase; the Artist's Portrait; The Tribute Money.

RUSSELL, JOHN, R.A., an English artist, born at Guildford, in Surrey, 1744, and painted many good portraits in oil and crayons; he was also an astronomer. Died 1806.—Naomi and Ruth.

RUYSDAEL, JACOB, a Flemish painter of landscape, was born at Haerlem, in 1663, died 1681. At twelve years of age his works surprised the best painters. The figures of his pictures were frequently filled in by Ostade.—Small Landscape; Chateau Among Rocks; a Waterfall; Solitude.

RUYSDAEL, SOLOMON, was a brother of the preceding artist, but proved inferior to him. Born 1616, died 1670.—Landscape.

SACCHI, ANDREA, was born at Rome, in 1600, and in due time became the pupil of Albano. He is acknowledged to have had no superior in his fresco painting, though there was a strong competition between him and Cortona.—Sketch for a great Altar Piece.

SACHTLEVEN, CORNELIUS, born at Rotterdam, 1606. He painted landscapes, the insides of farm-houses, &c., but did not equal his younger brother HERMAN (born 1609, died 1685), who, by his free touch and judicious ærial perspective, finished his pictures with extraordinary neatness.—Landscape.

SALERNO, ANDREA DI, born at Salerno, 1480, died 1502; practised with reputation as painter and architect.—Three Saints.

SANDRY, PAUL, a celebrated water-colour artist. He was a native of Nottingham, born 1732, but was instructed in London, and his works contributed much to the reputation of the English school of landscape

painting. His pictures include some of the most beautiful scenery of our island.—Pembroke Castle.

SARTO, ANDREA DEL, a celebrated painter of the Florentine school, born 1438. He was a disciple of P. Cosimo, and afterwards designed after Da Vinci and M. Angelo. He signalled himself by a design he executed of the preaching of St. John. He studied carefully the works of Raphael, and it is supposed if he had stayed longer at Rome, he would have surpassed all the artists of his time. He was employed by Francis I. of France, and was treated very munificently by that monarch. Sarto, in the midst of his success, gave himself up to extravagance and excess, and was abandoned by all his friends, whose generosity he abused, and died of the plague, 1530.—Head of St. John.

SASSOFERRATO, GIOVANNI BATTISTA, an Italian painter, born 1605, and died 1685.—Madonna and Child; the Marriage of St. Catherine.

SAVERY, ROLAND, an excellent artist and painter of landscapes, richly adorned with historical figures, animals, insects, &c. He was patronised by the Emperor Rodolph, who enabled him to travel and expand his ideas of the beautiful. Born at Courtray, 1576, and died at Utrecht, 1655.—Paradise.

SCHALKEN, GODFREY, a Dutch painter (historical and portrait), born in 1643, and died 1706, a disciple of G. Douw. He exercised great variety of manner. His works frequently depict night subjects, in which he often introduces the light of a torch or taper, in the representation of which he had no competitor.—Le Roi detroussé.

SHELLINKS, WILLIAM, born at Amsterdam, 1632, and died 1676, and to improve himself in the arts he travelled in England, France, and Italy, and painted numerous views. His manner of painting resembled Jardin's. His brother Daniel was also an artist of reputation. Born 1633, and died 1701.—Winter Scene.

SCHENDEL, BERNARD, born at Haerlem, 1684; a painter of lively scenes. Died about 1693.—A Fishmarket by Night.

SCHIAVONE, ANDRIA, a painter, acknowledged as one of the finest colourists of the Venetian school, but was incorrect in his design, consequent on his being merely self-taught. He was born, at Sebenico, in 1522, and died 1582.

SCHIDONE, BARTOLOMEO, born at Modena, in 1560, and died 1616. He studied under the Carracci, afterwards the works of Correggio, whose style he closely imitated; his works are, in fact, often taken for those of that master. He was addicted to gaming, and having lost a great sum in a night, it resulted in his death.—An Angel.

SCHOREL, JOHN, born near Alkmaer, Holland, in 1495, and successively the pupil of W. and J. Cornelius, Mabuse, and ultimately of A. Durer. He was the first of Flemish painters who introduced the Italian taste into his own country.

SCOTT, SAMUEL, a distinguished marine painter; second only to Young Vandervelde in sea views, and excelled him in the representation of ports and buildings. Born at London, in 1710, and died 1772.—View of old London Bridge.

SERRES, DOMINICO, a marine painter, born at Auch, but came to England about 1765, and was chosen one of the first members of the Royal Academy, established in 1768. One of his best pictures is of Lord Howe's victory over the French and Spanish fleet.

SIENA, MATTEO DA, born at Siena, 1533, and died 1588. He was employed in the Vatican, his departments being landscape and architecture.—Madonna and Child.

SIGNORELLA, LUCA, born at Cortono, in 1439. He was a disciple of P. della Francesca, whom, however, he surpassed. In the design of the naked figure he was eminently admired by his contemporaries, and it is said that M. Angelo not only commended his works, but borrowed his ideas.—Pieta.

SINGLETON, HENRY, an English painter of stormings and warlike scenes, and other historical subjects, born at London in 1776, and died 1839.—Nelson Boarding the "San Nicolo."

SMITH, GEORGE, born at Guildford, 1714, and died 1766. He gained two prizes, given by the Society of Arts, for the best landscape.—The Launch.

SOLDI, ANDREA, born, in 1702, at Florence, and died 1768, in London, where he painted portraits for some years.—Portrait of William, Duke of Manchester and his Duchess.

SPERANZA, GEORGE B., born at Rome, 1610, and died 1640. He excelled in fresco.—Madonna and Child.

SPINELLO, ARETINO, born at Arezzo, in 1328, and died 1400. In his infancy he evinced marked capacities for the art, and attained to eminence.—Head of St. Michael.

STEEN, JAN, a noted Dutch painter, born at Leyden, 1636; died 1689. He learned the principles of his art under Brouwer, and Van Goyen. He was of a very humorous and vivacious disposition, and his productions glow with animation and expression. He only painted when he was necessitous, and disposed of his pictures to answer his immediate demands. They did not secure any great price during his life. There are now, however, few paintings bearing a higher value.—Merry Making; Village School.

STEFANO, GIOTTINO, was a grandson of Giotto, whose disciple he became. His performances consist chiefly in fresco. He was recognised as superior to any artist of his time (born 1301; died 1356.) He was the first who attempted to show the naked figures under their draperies.

STOTHARD, THOMAS, R.A. This delightful, amiable, and unaffected English artist, was born in 1755; died 1834. His parents were poor, and he was originally a weaver, but his genius shone forth resplendent, and his multitudinous and beautiful productions have won for him an eminent place in the annals of British art.—The Artist's Portrait.

SWANEVELT, HERMAN, named the Hermit of Italy by the Bentvogel Society, was a Flemish landscape painter, born 1620; died 1680. His paintings approach the nearest to the style and manner of Claude.—Cabinet Picture.

STUBBS, GEORGE, an excellent artist, born at Liverpool, 1724, died 1806. He is distinguished for his anatomical pursuits, with respect to the horse and lion, which resulted in the publication of several valuable works. He was a man of great muscular strength, and more than once carried a dead horse up two pair of stairs to his dissecting room.—Lion and Lioness.

TENIERS, DAVID, the Elder, born at Antwerp, 1582. The Younger Teniers, his son, of the same name, was born in 1610. They both had the advantage of Rubens's instruction, and the son also was a pupil of Brouwer. The younger artist, from his astonishing ability in copying the works of any master, was called the Proteus of painting. He painted similar subjects as his father—merry makings, &c.—and with infinitely more variety and talent.—Four Boors.

TERBOURG, GERARD, a Dutch painter, born at Zwoll, in 1608, died 1681. His father was an artist, and instructed his son, and he proved a good portrait painter. His travels were extensive, in prosecution of his pro-

fession, and he was finally employed by the King of Spain. His figures often displayed white satin, which article of dress he perfectly represented.—Parental Advice.

THOMSON, HENRY, an English historical and poetical painter, born at Portsea, 1773, died 1843.—Parassus and Miranda.

THORNHILL, Sir JAMES, a famous painter, born 1676, died 1734. The effects of his father's imprudence compelled him to embrace the profession for which he was naturally gifted, as a means of support. He made surprising progress, and his reputation soon spread. He travelled for improvement through Holland and France, and his works abound in many of the Institutions of London. It is of this artist the story is told of his being saved from falling from a scaffold, on which he was painting, in Greenwich Hospital. He was abstractedly stepping backwards to ascertain the effect, when an assistant intentionally effaced the picture on which he was engaged, which caused him instinctively to rush forward from his perilous position.—Sir Isaac Newton.

TIARINI, ALESSANDRO, born at Bologna, 1577, died 1668. The painter of several grand pictures at Bologna.—Ecstasy of St. Francis.

TIBALDI PELLEGRINO, a renowned artist, born at Bologna, 1527. In Rome he studied the works of M. Angelo, and attained to brilliant distinction by his works; after which he travelled in France and Spain, and was employed in the most extensive and valuable works of art. He was the greatest designer of the Lombard school.—Holy Family.

TILBURGH, GILES VAN, born at Antwerp, 1570, died 1632. His son, of the same name, was born at Brussels, 1625, and died 1678. They both painted similar subjects—fairs, feastings, corps-de-garde, and taverns.—A Guardroom.

TINTORETTO, GIACOMO. His real name was Robusti. He was son of a dyer, whence his name, and a native of Venice, born 1512. He so distinguished himself under Titian as to excite his jealousy, and thereby caused his dismissal from his school. This, however, was no obstacle to his career, as he applied himself to the study of the antique, and M. Angelo's works; it is on these masters his style is formed. He was marvellously rapid in his execution, lacking patience on the exercise of his talents. His grand performances are mostly at Venice, of which school he is the great light. His painting is bold, and full of strong contrasts.—The Supper at Emmaus, containing family portraits.

TITIAN, VICELLI. This illustrious painter was born at Cadire, Friuli, but was brought up at Venice. He was placed under Giovanni Bellini, and under his instructions, but more by his own genius, his progress was as astonishing as rapid. He painted a picture, "Christ Paying Tribute Money," in competition with Albert Durer. On the death of Giorgione, from whose style Titian gathered his free and natural style of painting, his reputation and success became paramount. He was employed by numerous sovereigns, including Pope Paul V. and Charles V. of Spain. The latter sovereign, on picking up a pencil and giving it to the astonished Titian, said, "It becomes Cæsar to serve Titian." One of the finest pictures he painted, for Philip II., is the "Sleeping Venus;" it was valued at 6,000 guineas, and is to be seen at the Exhibition. His female figures are noted for their tender and delicate expression, and are not equalled by his masculine figures. His landscapes are universally allowed to be beyond all praise.—A Female, attended by two richly-dressed Male Figures; the Sleeping Venus; Sacrifice of Isaac; Temptation of Christ; Titian's Daughters; Six Colossal portraits of the Cæsars.

TRESHAM, HENRY, a native of Ireland, and an excellent drawer in colours, chalk, and pen and ink. Died 1814.—Death of Virginia.

TREVISANI, ANGELO, a Venetian portrait and historical painter, who flourished about 1760.—St. Francis.

TURNER, JOSEPH MALLERD WILLIAM, a most eminent landscape painter, born in London, 1775. His natural capabilities for painting rapidly developed themselves, and, at 15 years of age, unaided by the instructions of any master, his progress justified his admission as a student into the Royal Academy; and he became an exhibitor the year following, his early works being in water colour. He was elected a Royal Academician in 1802, and was one of the most distinguished members up to the time of his death, in 1851. He had three styles of painting,—the first as remarkable for its careful execution, as the last for its wild looseness of treatment. His finest works belong to the middle period; these performances are masterly and brilliant in colour. His pictures are very numerous. Dying unmarried, he bequeathed his extensive funded property for the establishment of an institution for decayed artists, and his pictures to the nation.—Landscapes.

VACCARO, ANDREA, a Neapolitan, born 1598. His style is founded on M. Angelo, Caravaggio, Guido, &c., and he obtained a high position.—St. Cecilia.

VAGA, PIERINO DEL, born near Florence, 1500, died 1547, at Rome. His real name was Buonacorsi; he obtained that by which he is known from his master. His subjects are mostly scriptural.—Altar Piece of the Nativity.

VALENTIN, PETER [Moses], painter, born at Colomier-en-Brie, in 1600, died 1632. He studied and imitated the works of M. Angelo and Caravaggio.—The Prodigal Son.

VANDERVELDE, ADRIAN, a native of Amsterdam, born in 1639, and died 1672. He was a diligent pupil under Wynants, and his landscapes are all from nature. He was a good drawer of the figure, and not only embellished his own pictures, but those of other eminent artists, by the grace of his figures. In the choice of his subjects, and the agreeableness of his scenes, he had scarcely a superior. His skies possess a radiant brilliancy, and the action of light on each object is truthfully represented.—The Migration of Jacob; a Hilly Landscape.

VANDERVELDE, WM., the elder, of Leyden, born in 1610, and died 1693. This artist's son, of the same name, was born at Amsterdam in 1633, and died 1707. The former, originally bred to the sea, studied painting. He received a pension of £100 per annum from Charles II. for taking sketches of sea-fights, and the like sum was paid to his son for colouring them. The father was such an enthusiast in his art, that he did not hesitate to attend naval engagements to ensure the correctness of his representations. The pictures of the younger Vandervelde are not only superior to those of his father, but his equal, in that style, has not yet been seen.—A large Sea piece; Rinaldo and Armida, and the Syren.

VANDYCK, SIR ANTHONY. This highly distinguished portrait and historical painter was born at Antwerp, 22nd of March, 1598-9. His mother painted flowers with excellence, and he was placed first with Balen, and afterwards with Rubens, who soon observed his promising talent. The amiability of his temper induced Rubens not to withhold from Vandyck the knowledge he had attained by long experience. With his master's advice he made a tour through Italy, during which his superior abilities were recognised by persons of eminence. On his second visit to England he was invited by Charles I. (who had seen a portrait from Vandyck's

pencil), and he was so well pleased by his works that he knighted him in 1632. He received a pension of £200 a year, with the title of painter to his majesty. He was luxurious in his habits, which affected his health, but his works are exceedingly numerous. They exhibit at once the strength of Rubens, with almost the colouring of Titian. He gave an inexpressible grace to his heads, and is regarded as being superior to all who have appeared since the revival of the art of painting. He died rich, in 1630.—Portraits of Philip Le Roi and his Lady.

VANLOO J. B., a portrait painter, born in 1684, at Aix, in Provence. He visited England in 1737, and was well patronised. Died in 1746.—Portrait.

VANNI, FRANCESCO CAVALIERE, born at Siena in 1563. He early went to Rome, and imitated the works of Baroccio, Correggio, and Parmegiano, successfully. Returning to Siena, he acquired celebrity by his works in the convents and churches, and was patronised by Clement VIII.—A panel picture, Holy Family.

VANSOMER, PAUL, an able portrait painter, who visited this country previously to Vandyck. He was a native of Antwerp; born about the year 1576, and died in London in 1621. Some of the portraits he painted in England are equal to any productions of the time. There are two portraits of King James I. by this artist, who is to be distinguished from an engraver of the same name, who flourished much later.—Lady Mandeville, in her wedding dress.

VASARI, GIORGIO, the eminent author of "Lives of the Painters and Sculptors," and other works on art, was born at Arezzo in 1512. He attained to eminence as a painter and architect, but from the extent and variety of his works, he occasionally fell into negligence of manner, and was then cold in his colouring.—Death of Cleopatra.

VECCHIO, PALMA, born, about the year 1510, at Serinalta, in the Bergamese territory. His style was formed on the works of G. Bellini and Giorgione.—Virgin and Child.

VELASQUEZ, DE SILVA. This renowned painter, born at Seville, 1594, died 1660; was placed for his education in the arts under Herrera the Old. Velasquez left this master for one of a more amicable disposition, choosing Pacheco, under whom his genius unfolded itself, and whose daughter he married. He visited Madrid, but was unsuccessful, and returned in disgust. He was induced to go again, which resulted in an intimacy with Rubens, and an introduction to the King, whose portrait he painted. Great rewards were heaped upon him, and his fame was kindled. He afterwards repaired to Italy, receiving marks of honor wherever he proceeded. After 18 months' absence, he returned to Spain, and was sent on a special mission, by Philip, to Pope Innocent X., who honoured Velasquez by sitting for his portrait.—Philip IV. when a Boy, on an Andalusian horse.

VEROCCHIO, ANDREA, a Florentine sculptor and painter, born 1432, died 1488. He was a very able artist; under whom studied Leonardo da Vinci, and Perugino.—Holy Family.

VERNET, ANTOINE CHARLES HORACE, born at Bordeaux, 1758; a son of G. Joseph Vernet, by whom he was instructed. His works (exceedingly numerous) consist of military scenes, the chase, and familiar occurrences. He was the father of the no less celebrated Horace Vernet, a Camp Scene by whom is to be found at the Exhibition.

VERNET, JOSEPH, a celebrated artist, born at Avignon, 1714. During a residence of many years in Italy, he painted numerous Marine subjects and landscapes, died 1789.—Court Scene.

VENUSTI, MARCELLO (called Mantuano), was born at Mantua, 1515, and educated under P. del. Vaga. Many of the churches of Rome contain admired productions of this artist, both in fresco and oil.—Scourging Christ.

VINCI, LEONARDO DA, a physiologist, mathematician, optician, engineer, musician, architect, sculptor, and philosopher, in all of which he was distinguished, but he is illustriously pre-eminent as a painter. His power of execution is exhibited in his delineation of male heads, the character and mental affection being accurately defined. He is the supposed inventor of *chiaro-oscuro*, the application of which is seen in the peculiar charm of his female figures. Verocchio was his preceptor, and under him his genius marvellously developed itself; so much so, as utterly to dismay that master, and lead him to abandon his profession. Leonardo, possessing numerous personal as well as intellectual accomplishments, was the friend of many illustrious personages, by whom he was employed. He was born at the Castle of Vinci, near Florence, in 1452. The close rivalry of M. Angelo disturbed his declining years, and he retired to France, where he died, near Amboise, in 1509.—Madonna and Children.

VOLTERRA DANILE DI, a meritorious painter, born at Volterra, in 1609. He executed what, at the time, was admitted to be one of the finest pictures in Rome—"The deposition from the Cross," which has been destroyed.—Descent from the Cross.

WALKER, ROBERT, a portrait painter, contemporary of, and improver under, Vandyck. He painted the portraits of Oliver Cromwell and other notabilities of the Commonwealth.—Portrait.

WATTEAU, ANTHONY, generally painted comic conversations, and the marchings, haltings, or encampments of armies. Born at Valenciennes, in 1684, died 1731.—Large Picture of a Fête Champêtre.

WEBSTER, JOHN, an esteemed artist in oil and water colours. Born 1752, died 1793.

WEENIX (OR WEENIX), JOHN (son and pupil of John B. Weenix); born at Amsterdam, 1644, died 1719. He painted, with great reputation, landscapes, animals, fruit and flowers, and wonderfully excelled in representing dead game, often connected with beautiful landscapes.—Dead Game.

WERF, ADRIAN VANDER, a celebrated artist, was born near Rotterdam, in 1659, died 1722. He early applied himself to painting, and made surprising progress whilst in the school of V. Neer. No other painter has carried finishing to so high a degree. His works, however, do not produce a very pleasing effect, partly owing to the hard appearance given to the flesh; it was in design he excelled, and in this department he surpassed his countrymen.—Boy and Girl.

WEST, BENJAMIN, an historical painter, who obtained great honours in England, but was an American, born 1733, at Springfield, Pennsylvania. His innate passion for drawing could not be subdued by his parents, who were Quakers, and he received his first colours from a tribe of Cherokees, and gradually trained himself to the profession of portrait painting, which he practised in Philadelphia and New York. By the generosity of two merchants who had patronised him and observed his talents, he was provided with means to proceed to Italy in 1760, where he remained three years. So well was he received by the artists and nobility on his arrival in England, that he sent to America for the lady of his youthful affections, whom he married. For sixty years he held a high position in the arts, and was, on the death of Sir J. Reynolds, elected to the presidential chair. He died in 1820, and was interred at St. Paul's Cathedral. Perhaps no picture in England ever had so great a degree of popularity.

as the "Death of General Wolfe," a painting by this artist to be found in the galleries of the Exhibition.

WEYDEN, ROGER VANDER (or Roger of Bruges), a distinguished artist, born at Brussels, about 1401. He was for many years a student under Jan and Hubert Van Eyck, at Bruges, whence his cognomen. In 1450 he proceeded to Italy, and remained there several years, and performed some of his best works.—Deposition from the Cross; Ecce Homo (by the younger artist of this name.)—Biographers are not agreed as to the individuality of these two artists.

WILKIE, SIR DAVID, the son of the Rev. David Wilkie, minister of Cults, near Cupar, Fifeshire, was born in 1785. When a child at school, he delighted to sketch the heads of his school-fellows. He was sent to Edinburgh, where he soon gained a prize, and proceeded to London in 1804, when he exhibited his "Village Politicians" at the Royal Academy, and afterwards rose daily in public estimation. He was appointed principal painter to the king, after Sir Thomas Lawrence's decease. He died at Gibraltar, in 1842, on his return from a tour in the east.—Blindman's Buff; Distraining for Rent; The Jew's Harp; The Prayer to the Deil.

WITTE, EMANUEL DE, a native of Alkmaer, born 1607, died 1682. He was eminently successful in the painting of the interiors of churches and temples, which he embellished with figures correctly drawn, and touched with great spirit. He was of a morose disposition, and too apt to depreciate the work of other artists. A striking effect is given to his pictures by representing the sun shining through the windows.—Interior of a Church.

WISSING, WILLIAM, a portrait painter, born at Amsterdam in 1656. After visiting Paris, he came to England, and was employed in the studio of Sir Peter Lely. He afterwards became a prominent painter and a worthy rival of Sir G. Kneller, being employed by James II., under whose direction he proceeded to Holland, to paint the portrait of William and Mary. He died soon after he returned to England, in 1687.

WOHLGEMUTH, MICHAEL, an ancient German engraver and painter, who was born at Nuremberg, in 1434. The engravings attributed to him are much esteemed, but their authenticity is controverted.—Pilate Washing his Hands.

WOUVERMANS, PHILIP, a native of Haerlem, born 1620, died 1683, and a disciple of Wynants. He is esteemed superior to all his contemporaries, and not inferior in correctness, coloring, or force, to any artist of Italy. The subjects he painted are generally road-side, travelling, hunting, fighting, or plundering scenes, and such as admit horses, which he constantly introduced into his pictures. It may doubtless be an exaggeration, but it is a common belief that he never painted a picture without a white or grey horse. His mastery in every department of painting is extraordinary, and his colouring is always rich and transparent. Although his pictures have the appearance of the utmost finish, he must have painted with great facility, as few artists have left behind them such a number and variety of interesting productions. Yet his remuneration enabled him with difficulty to maintain his family, and he was so supremely disgusted with the encouragement he received that shortly before his death he burnt all the drawings and studies then in his possession, lest they should become an inducement for his son to follow the profession of a painter. He had two brothers who were artists—Peter and John. The former executed some works which have been attributed to Philip. The younger brother, John, was a good landscape painter.—Cavalry Soldiers; A Shore scene.

WRIGHT (of Derby), JOSEPH, was born in 1734, and, early indicating his qualities in relation to the fine arts, he was placed under Thomas Hudson (Sir J. Reynolds's master), and went to Rome in 1773; he produced fine drawings, after the Italian masters, and also several of an eruption of Mount Vesuvius (which happened during his abode in Italy), exhibiting his power of representing extraordinary effect of light.—Siege of Gibraltar.

WYCK, JOHN, a painter of huntings, processions, &c., born at Haerlem, 1640, died 1702, having spent some time in England.—Hunting Piece.

WYNANTS, JOHN, an excellent painter of landscapes, born at Haerlem, in 1600. In his academy were educated many excellent artists. The figures in his works were inserted by Ostade, Wouvermans, Linglebach and others. He died in 1670.—Small Landscape.

ZARBARAN, FRANCISCO, a Spanish painter, born 1596. He imitated the works of Caravaggio, obtained the cognomen of the Caravaggio of Spain, and was honoured with much royal favour.—Madonna in Glory.

ZINCKE, CHRISTIAN FREDERIC, a celebrated painter in enamel, born in Sweden, or at Dresden, in 1685. He arrived in this country in 1706, and was patronised by George II. and several noble personages, of whom he painted portraits in enamel. He died near London, in 1767, having retired from his profession for many years.

ZOFFANY, JOHAN, an able artist, born at Frankfort, in 1735. Came to England, where he earned a reputation as painter of portraits of eminent actors in dramatic representations.—Portrait of Foote.

ZUCCARELLI, FRANCESCO, a Tuscan artist, who visited England in 1752, and became one of the first members of the Royal Academy. He died in the year 1788, at Florence.—Landscape.

ZUCCHERO, FREDERIGO, born in Vado, 1543. He rose to eminence as a painter, and was engaged by Gregory VIII. In 1574 he arrived in England, and painted the portrait of Queen Elizabeth, and other illustrious personages.—Sir Walter Raleigh's portrait.

ESSENTIALS TO THE FORMATION OF TASTE.

It may be useful to state, so far as this can be done in a few lines, some of the attainments requisite to a just appreciation of the merits of a work of art. The observer should be conversant with history, particularly sacred, from which many of the subjects that animated the pencil of Raphael and other renowned artists are composed. In profane history, that of Greece and Rome should be prominent, and of Italy from the decline of the Roman empire. A competent skill in drawing, and knowledge of anatomy, are indispensable, as they will enable the connoisseur to judge of the elegance of the contours, and due proportion of the limbs; and whether the figures appear justly balanced. The eye should be accustomed to the study of the works of the most famous masters; the observation of their manner of pencilling, the force and delicacy of their touch, and the style of their composition, will all conduce to enable a person, without much difficulty, to qualify himself to form a tolerably accurate estimate of the works he may behold.

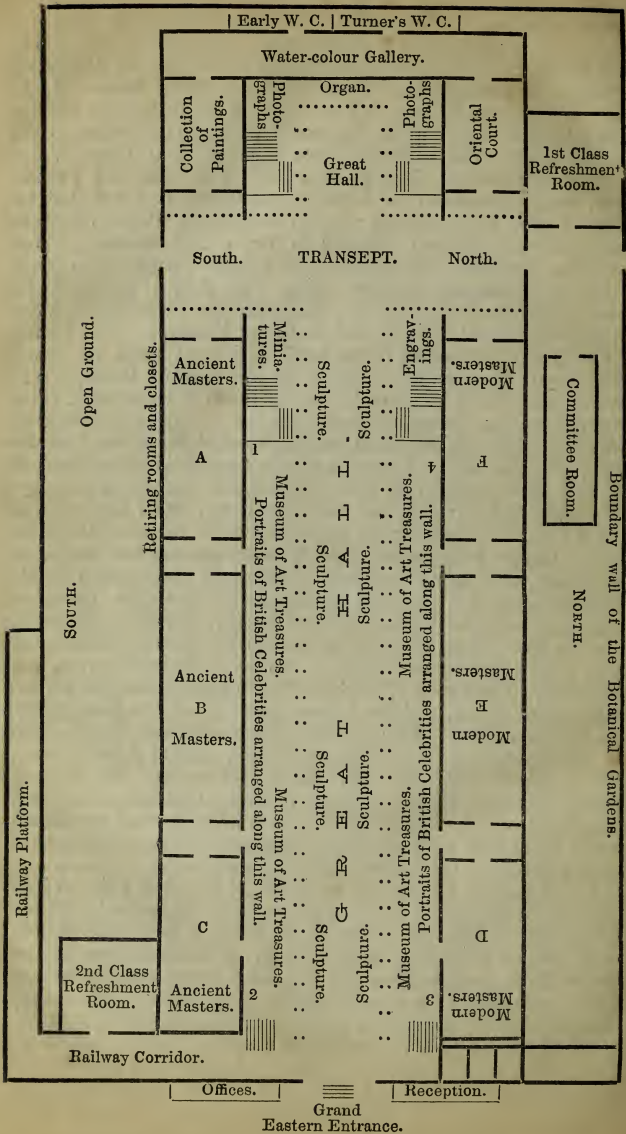
THE SCHOOLS OF PAINTING.

A SCHOOL, in the fine arts, is commonly understood as signifying a class of artists who have learnt their art from a certain master, either by receiving his instructions, or studying his works, and who, consequently, discover more or less of his manner. The term is often used in a wider sense, as embracing the leading artists of a particular nation. All the painters which Europe has produced, since the revival of the fine arts, may be classed as follows :—The School of FLORENCE, founded by Giovanni Cimabue (died 1300), who was succeeded by Giotto, Taddeo Gaddi, Masaccio, Leonardo da Vinci, and Michel Angelo.—The School of SIENA, assigned to Guido and Mino.—The School of ROME, traced from Luco, Cavallani, and Gentile da Fabriano.—The NEAPOLITAN School, rising from Tommaso, and a Master Simone.—The VENETIAN School is regarded as being founded chiefly by Giorgione and Titian.—The School of MANTUA, influenced by Andrea Mantegna and his sons. The School of MODENA, commencing with Pellegrino, and rendered famous by the works of Raphael.—The School of PARMA, which dawned in Bartolomme Grossi, and shone in Correggio.—The School of CREMONA, emerging into light with Melone and Boccacciano.—The School of MILAN, scarcely to be considered founded until the appearance of Vincenzo Foppa, in 1407, received its impulse from a lengthy visit of Leonardo da Vinci.—The BOLOGNESE School, of which Franco appears to be the first who has left any memorial of his abilities ; Jacopo Aranzi and Lippo di Dalmasio followed, but its fame rests chiefly on the three Carracci, whose noblest pupil was Domenichino.—School of FERRARA, of which the first extant works are by Galasso Galassi, after whom came Stefano da Ferrara, Lorenzo Costa, the two Dossi, and Benvenuto da Garofalo.—The School of GENOA, which arose early, but was late in reaching its zenith ; passing Oberto, Lodovico (a native of Niza) is regarded as the founder ; it was further advanced by Perino del Vaga, whose first scholar was Sazzaro Calvi. To these succeeded Giovanni Battista Paggi, and

Giovanni Battista Carloni.—The GERMAN School can boast of some very early painters, but Albert Durer was the first to win fame for his country, and he left an able disciple in Christopher Amberger. We can only further name Hans Holbein, Felix Meyer, J. R. Huber, Mengs, and Zoffany.—The School of SPAIN had, for the first genius who gave it character, Antonio del Rincon; it subsequently advanced under Blas de Prado, Luis Morales, Don Diego Velasquez, and Bartolomeo Estevan Murillo.—The School of FRANCE had no early existence; to John Cousin (1538) is attributed the honour of being its originator: later came Simon Vouet, Nicholas Poussin, Gaspar Poussin, Charles le Brun, and Anthony Watteau.—The FLEMISH School has for its founder Hubert van Eyck, and his more talented brother, John Van Eyck; amongst the succeeding artists were Francis Floris, the three Brueghels, Peter Paul Rubens, David Teniers, and Anthony Vandyck.—The DUTCH has Van Ryn Rembrandt for its head, and next must be named Albert Cuyp; then we have Adrian Ostade, Gerard Douw, Philip Wouwermans, Jacob Ruysdael, and William Vandervelde.—The BRITISH School can trace an early history. Figures of the Four Evangelists, with St. Edmund on one side and St. Edward on the other, were painted on the walls of the chapel at Woodstock in 1233, and there were many other paintings in the same century; little substantial advance was made, however, until the reign of Henry VIII., when the figures surrounding the tomb in Henry the Seventh's Chapel were carved, and Holbein showed how the pencil could depict mind as well as body. Although interrupted at the Reformation, by the removal of high art from the churches, and then by the rigour of the Puritans, the love of painting lingered, and heads were well painted in miniature by Oliver, Hilliard, and Cooper, whilst Jamieson painted in life-size. Hogarth arose, and exhibited life as he saw it; Richard Wilson appeared as the creator of national landscape, and Sir Joshua Reynolds as the great genius of the British School. Then we have Thomas Gainsborough, Benjamin West, James Barry, Henry Fuseli, David Allan, James Northcote, Henry Raeburn, W. Blake, John Opie, Sir Thomas Lawrence, Jackson, Harlow, Hoppner, Owen, Constable, Stothard, Hilton, Newton, &c. These, although not all natives of our island, produced their best works in it, and their pencils were engaged in portraying English celebrities and British scenery.

We have made no attempt, in such a brief sketch as this, to indicate the characteristics of the different schools. In several instances these are easily definable, but in others they are less marked, and in some have no existence, save in fancy. Much has been written to denote their peculiarities, but in many cases the distinctions drawn for one school are equally applicable to others, and a little intelligent criticism, judiciously applied to this subject, would make sad havoc of many a delicate book-spun theory.

GROUND PLAN.



The letters and figures indicate the chronological order of arrangements.

